

Petrillo May Strike Theaters

New York—Reports that James C. Petrillo will use all his strength as president of the AFM to force all theaters using stage shows to pay social security taxes, rather than leaders and musicians who play WB theaters, brought hints that a strike would be called Sept. 24. The controversy was raging as *Down Beat* went to press and observers said the strike threat was more than a "mere possibility."

The new AFM contract form for orchestras playing theaters caused the conflagration to break out. When the union last month issued the new form, the Warner theater circuit was first to object. Band dates were cancelled at the Stratford, Chicago; Riverside, Milwaukee; Strand, New York; Stanley, Pittsburgh; Earle, Philly; Strand, Brooklyn, and Earle Theater in Washington. Warner execs refused to heed the contract forms which state that the theaters must pay social security taxes on all musicians hired for engagements. The AFM insists that the theaters pay.

Petrillo and the AFM are guided by the recent Chicago test case (Griff Williams was the leader) in which Judge Charles E. Woodward ruled that the "establishment is the employer and therefore liable for taxes." The decision was appealed and now is pending before a Federal Court of Appeals. Under the Woodward ruling an "establishment" would include all theaters, night clubs, ballrooms, hotels and other places where musicians are employed.

Judge Woodward's decision was hailed as a great victory for the (Modulate to Page 23)

DOWN BEAT

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15 CENTS

Five Bucks If You're a Leader's Double



A few days ago a *Down Beat* subscriber from Halifax, Nova Scotia, sent in a renewal for his subscription, and, just for kicks, sent along a snapshot of himself. The Nova Scotian struck the eds as an amazingly close double of Tommy Dorsey. Pictured above are Dorsey at left, and *Beat* reader Fred D. Covey of Halifax. If you bear a resemblance to any name band leader, send in your photograph to *Down Beat*. The editors will pay five dollars to every person whose photograph is printed alongside his name-leader double.

Hitler Preferred

New York—Leonard Feather, British jazz critic now proving himself one of the better flacks (press agents) in Manhattan, last week got a letter from a musician-friend in London. Part of it read:

"London is still a good place to keep away from. Last year it was bombs; this year it's the *Hut Sut Song*."

Hal McIntyre To Blossom Out on Own

New York—Rehearsals of a brand new band, led by Hal McIntyre, alto saxophonist and protege of Glenn Miller, are expected to start this week in New York. McIntyre has left Miller's sax section and is completing plans for a crew of his own which, it is understood, will be backed financially by Miller.

McIntyre has played first chair alto for Miller ever since the Iowa trombonist first organized a band back in 1936.

Details haven't been announced as far as McIntyre's band is concerned, except that Mike Nidorf of General Amusement Corp., looks as the man most likely to book it. Miller, too, will lend assistance other than financial.

Cootie Soon To Have His Own Band

New York—Charles (Cootie) Williams will not renew his contract with Benny Goodman when the time comes, next month, for options to be decided.

Williams instead will leave Goodman, after one year as Benny's ace trumpeter, and form a band of his own. While no verification has been made, reports are that Benny himself will assist Cootie in organizing. Benny also put money into Harry James' crew when James quit Goodman in 1939 to form a band of his own.

Terrific at Meadowbrook

Goodman is about to wind up an engagement at the Meadowbrook, New Jersey, dine and dance house, which has pretty definitely re-established him as one of the very top orks in the business.

Benny's real test comes this month, however, when he and his band go into the Terrace room of Hotel New Yorker. Only two blocks away at the Hotel Pennsylvania will be Glenn Miller's band. And with Vaughn Monroe at the Commodore, Art Jarrett at the Biltmore, Harry James, Lincoln; Johnny Messner, McAlpin; Sammy Kaye, Essex House; Blue Barron, Edison; Harold Nagel, Astor; and Count Basie, Andy Kirk, Red Allen, Teddy Wilson, Matty Malneck and John Kirby all in nearby night clubs, the competition among maestros will be at an all-time high.

Daughter Born To the Woody Hermans in L. A.

Los Angeles—Just a few hours after the Sept. 15 *Beat* went to press announcing that the stork was "hovering within a hair's breadth" of the Woody Herman hovel, a six pound, red-headed baby girl was born to pretty and likewise red-headed Mrs. Woody at Cedars of Lebanon hospital here. The date was Sept. 3. Daddy and the band closed at the Palladium Sept. 11.

Everybody's coming along fine.

Fists Fly At Dorsey Party

New York—One of the rarest fistic brawls ever to hit the stem splattered the gore of a number of prominent New York characters all over the Brill building two weeks ago. The boys of the trade had gathered to celebrate the gala opening of Tommy Dorsey's Brill penthouse, the entire top floor, which will be the offices of his three new music publishing companies, Embassy, Mohawk, and Seneca.

Festivities got under way at 4:30 in the afternoon, and along about dusk somebody unwittingly made an unsavory racial crack. Harry Goodman, bassist brother of Benny and manager of the latter's Regent Music house, was within earshot.

Words passed between Harry and Gerald Griffin, one of the Griffin brothers who control the New (Modulate to Page 23)



He Writes Hits . . .

Bob Russell, right, shown with Bob Eberly and Helen O'Connell, is the 26-year-old lyric writer who has had sensational hits, in less than a year, with *Frenesi*, *Time Was*, *Maria Elena* and *Taboo*. He wrote the lyrics to all of 'em. Bob and Helen chirp his words with the Jimmy Dorsey outfit. Dorsey, Eberly and O'Connell are this month making a movie. Russell also is in Hollywood temporarily. Pic by Ray Levitt.

Butterfield Back To Artie Shaw

New York—Billy Butterfield will rejoin Artie Shaw's ork after Benny Goodman closes his current engagement at the Meadowbrook. The youthful-appearing first chair trumpeter, who got his first big breaks as a pro with Bob Crosby, plays hot as well as straight.

Butterfield will probably replace Steve Lipkins in the 4-man Shaw trumpet section.

On the Cover



Sullivan and Zurke 'Boogie for Britain'

Two weeks ago the Boogie Woogie Club of the U. of Minnesota collared pianists Joe Sullivan and Bob Zurke and cooked up a bash, which they put on at the Lyceum theater. Tune featured on the show was *Boogie for Britain*, which also was the name of the sorority. Tune was written by Sid Smith, who penned *Beat Me, Dimitri*. Novel publicity-pulling gag on the show, all proceeds of which went to Bundles for Britain, was the free ducats given to the first 100 platinum blondes applying. Shown in this picture, left to right, are Sullivan, platinum Harriet Haddon and Norah Gale, and Zurke. The gals were the first two to get comp tickets. Sullivan is playing at Mitch's cafe, Mendota, and Zurke at Curly's in Minny.

Wrought with emotion, trombonist Mike Riley sings the heart-rending ballad, *I Cried for You*, while Ed Farley spews forth tear drops by remote control. Vocalist Marion Miller stands by to console the over-wrought Riley. The Riley Farley combo lay 'em in the aisles with their killing antics at Chi's Brass Rail in the loop. They'll be there another 3 1/2 weeks. *Ray Rising* pic.



Cops Put Clamps on Charlie Spivak Opener

Chicago—Charlie Spivak's highly anticipated and widely publicized opening at the huge new Palladium here, scheduled for two weeks ago, was turned into a four day panic for Charlie and the band when the police commissioner's office prevented a crowd of thousands from entering the spot.

A *Down Beat* reporter who was among those trying to get in asked a plain clothes man what the deal was. According to the dick, impresario Billy Stearns, who had spent thousands of dollars getting the former Michael Todd Theatre-Cafe into shape for the opening, had failed to procure his license to operate the place.

Stearns, when queried about the last minute crackdown, stated that

EARL CARROLL DREAMS DRAPED AROUND THE Sоловьев. That's the angle, of course, the *Sоловьев*. The Carroll beauts, from the Rustic Cabin, Englewood Cliffs, N. J., current revue success, "Something to Shout About," are Juanita Colegate, and on the piano, Rudy McIntosh. Note Juanita's hunt-and-peck technique on the *Sоловьев*.

He had filed an application, endorsed by a ward committeeman and an alderman, for a ballroom permit on Sept. 3, but that he had been stalled by the license bureau which had advised him that he would be granted his permit as soon as the necessary building, health and fire department inspections had been made.

As the *Beat* went to press, Stearns reported that his license had been obtained and that the opening was scheduled for Tuesday night, Sept. 23.

Thousands of young Chicagoland terpers were expected to swarm to the spot, operated on a novel no-liquor policy, featuring instead a milk bar and "coke-tails."

Lionel Hampton Plans 4 Fiddles, Cello to 'Carve Dinner Sessions'

Less than a year ago, Lionel Hampton came out of the west with a band made up mostly of youngsters and an idea that to be a success you must mix the sweet in with the hot. Not sweet in the sticky sense of the word but smooth music with a subtle refinement that will be pleasing during the supper hour and still with enough kick to be danceable. As Hamp so choicely puts it, "Let it jump, but keep it mellow."

Hamp to prove the idea to be a sound one for he has just completed a terrific month at the Panther room of the Hotel Sherman in Chicago, which was the acid test of his theory. From seven-thirty until nine Hamp played dinner music, soft with jump, then from nine on they tore it up.

Ernest Byfield, Sherman nabob, admitted that Lionel's was one of the only hot bands that could satisfactorily handle the supper show so that the diners could chat over their flaming sword steaks without being blown out of the place by a brass section.

A Band of Kids

As for his youngsters, he still has them, much to the surprise of the critics who vowed he wouldn't make the top with a band of kids. Since *Down Beat* first reviewed the band in Seattle last fall there have been only four changes. And not one of them a big name man. Ray Walters is now on the piano chair. Ray is a Chi boy who plays a gang of keys, with only a stint in the Walter Fuller band as background. In Los Angeles Hamp picked Dexter Gordon out of high school to fill the tenor spot vacated by Bob Barfield. An Alabama State college boy, Joe Newman, is the newcomer to the valve section, and Shadow Wilson, who comes

\$40,000 in Royalties for Jimmy Dorsey

New York—A mechanical royalty check, sent to Jimmy Dorsey last week by Decca, and said to be the largest royalty payment ever made to a band leader, amounted to approximately \$40,000 for the first half of the year 1941.

Dorsey's band has had several hits which have sold over 500,000 copies each, including *Amapola*, *I Understand*, *Yours and Mine*, *Elena*, latter disc having sold 675,000 copies up to Sept. 10th. Dorsey is said to get a penny a side royalties in addition to his regular pay for knocking out waxings.

Size of the check indicates that the Dorsey band may even be outselling Decca's number one artist, Bing Crosby. The band's biggest successes this year are attributed to its phenomenal popularity in the coin machines.

Hansen New in Monroe's Band

New York—Jack Hansen, former first chair trumpeter for Muggsy Spanier and Jan Savitt, now has that spot with Vaughn Monroe. He replaced Ranny Knopps. Sid Brantley left Bobby Byrne to join Monroe on first trombone, for Tex Mulcahy. Joe Mack is now on third and Art Dedrick on second.

Harry Jaeger is the new drummer, for Hal Burman, and Irving Goodman replaced Dino Digeano on trumpet. Monroe, now at Hotel Commodore, cut *I Got It Bad*, *Something New*, *Window Washer Man* and *Moonlight Masquerade* on his last Bluebird wax date.



Lionel

asked about this, stated, "We've been so busy getting where we are that we haven't had a chance to work out the fiddle stuff yet, besides it's plenty tough finding men who can double, but don't worry, we haven't given up, no sir." You can believe that for his plan now is to go that one better with five.

Four Violins and Cello

To Perry and Royal, Hamp wants to add another saxist and a trumpeter who can handle the bow along with a cellist. "I don't care if the cello don't double," he said, "because I want him to be playing counter melody against the ensemble and solos on ballads. When we get that," Hamp chuckled, "along with Vern Alley on

electric bass backed by some solid rhythm, lookout! We'll carve up these dinner dance and hotel jobs our way and I don't mean mousey."

Beside the changes there are two additions to the Lionel line-up. First is vocalist, Rubel Blakely, who Hamp found emceeing at the Grand Terrace when they played there last February. And the second is "Yardbird" Haywood. Haywood's real first name is Cedric, but the Lionel got such a kick out of the diminutive, shy arranger that he dubbed him Yardbird and it stuck. Haywood was gathered up in Houston, Texas, where he had been playing piano and arranging for a local band. The little man scores some solid stuff.

The band is now doing a week at the State-Lake theater here after which they'll grab a series of one niters and theater dates covering Indiana, Illinois, Ohio and Pennsylvania ending up in New York where the Hamp figures to uncover these fiddlers and cut a few platters, no less.

—EDDIE BEAUMONT

Young Ammons Pointing for a Church Career

New York—It's a beaming, proud and smiling Albert Ammons who takes his place, with Pete Johnson, at the Steinway at downtown Cafe Society nightly to beat out with the heated boogie-woogie stylings for which Ammons is noted.

Ammons has a reason for his happiness. His son, Albert Ammons, Jr., last month went to Chicago and enrolled as a freshman at the University of Chicago—famous for its liberality as applied to education. Young Ammons is studying to be a minister.

"That's good," his father told the *Beat*. All families should be well-rounded. One jazz musician is enough. Our boy will make a fine preacher."

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(18 years old or under)

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Lil Armstrong Snubbed by Hollywood!

Louie's Picture Will Have Hazel Scott in Big Role

Hollywood—The important role of Louis Armstrong's wife, Lillian Hardin Armstrong, who played such a vital part in Louie's musical career, will almost certainly go to Hazel Scott when Orson Welles' RKO flicker goes into production soon.

There is a tragic irony about touring in the south and will hit the part. The picture which Welles the coast shortly before shooting is making is based almost entirely starts some time in December. Joe upon the life of Armstrong. Yet his wife—whom he divorced years later—will remain in Chicago and have no part in the film, instead watching it go to a younger and more publicized female musician whose chief claim to fame is that she can "swing the classics" at the piano.

Helped Him when He Needed It

Lil Hardin Armstrong married Satchmo shortly after he arrived in Chicago from New Orleans in the early 1920's. She inspired him, encouraged him, and helped him get work. After Louie became prominent with King Oliver's band it was she who persuaded him to go out on his own. But Welles can't see her for the part.

The role of King Oliver is yet to be assigned. Elliot Paul, author of *Life and Death of a Spanish Town*, and an amateur boogie pianist on the side, is working on the script.

Jubilee Postponed

Louis and his band have been

CBS to 'Cast 28 Concerts

New York—The first of a series of 28 Sunday afternoon concerts of the New York Philharmonic-Symphony Society will be aired by CBS starting Oct. 12. John Barbirolli is regular conductor of the group but guest baton-wielders will include Leopold Stokowski, Bruno Walter, Dimitri Mitropoulos and Artur Rodzinski.

Program of classical music will be heard every Sabbath afternoon for 28 straight weeks.

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'I'm Still Alive,' quipped Lil

Armstrong in Chicago two weeks ago when *Down Beat* revealed to her that the part of Louis' wife in the forthcoming Orson Welles RKO jazz pic would probably go to Hazel Scott. "And as long as I am alive," the former Mrs. Armstrong went on, "and if, as they say, this movie is going to be authentic, it seems to me that I ought to play the part of myself." Lil is playing piano at the Circle bar in Chicago's loop.

Johnny Mince Leaving Army, May Form Band

New York—Johnny Mince will be discharged from the U. S. Army sometime in October. The former Tommy Dorsey clarinet star, now at Camp Upton, L. I., is telling friends he may organize a band.

If Mince doesn't round up a band of his own he'll rejoin Dorsey. Johnny says he won't make up his mind either way until after he sheds the khaki and gets back in the whirl.

Zinn Arthur, leader of the band at Camp Upton, also is slated for a discharge next month. He'll probably reorganize and start where he left off when he entered the armed forces last winter.

Pete Dean, former Teddy Powell manager and scat vocalist, now at Governor's Island, N. Y., also leaves the service, but not until about December 1st. Mince, Arthur and Dean are all over 28 years old.

Here's the Third

Mrs. Tom Herrick, wife of the advertising manager of the *Beat*, added the third new member within four weeks to our enlarging staff when, at the Swedish Covenant hospital here in Chi, she presented Tom with a five pound seven ounce boy.

This makes the third boy within the last month and a half. The Chicago and New York editors, Toll and Dexter, each boasting a man child.

The Herrick lad, born September 6, was named Tom Lee, Jr., after the old man, and Tom, Sr., has plans to use his new assistant by the time the mad rush of ads comes pouring in for the Christmas issue.

Noble Follows Martin into Cocoanut Grove

Los Angeles—Freddy Martin whose current run at the Cocoanut Grove had been longer than that of any band in recent years, pulls out Oct. 10 to be followed by Ray Noble. Martin has been holding forth at the Grove since last January. His long stay in which for many years has been keeping bands only four to six weeks, gave rise to stories Martin has been given a permanent ticket here as "house band." He will move from here to San Francisco's St. Francis Hotel.

Joe Sullivan, Bob Zurke in 'Boogie for Britain' Duo

by DON LANG

Minneapolis—"Boogie for Britain," a swing concert with the proceeds going for British aid, was the first pie the U. of Minn. Boogie Club boys held their fingers in last month at the Minneapolis Lyceum Theater, where Joe Sullivan and Bob Zurke, both playing here, were featured.

Such hep stuff as the Boogie boys' band being arrested or tagged in a downtown parking meter zone for melting the asphalt with its hot music was the come-on. Anyway the Boogie Club's ideas still bring out wonderful publicity for them, and a noble gesture to the Allies.

Best kick for local 73 piano man Jack Christie is that two of his tunes are being published by ASCAP and will be released soon. Bad kick for pianist Tommy McGovern, leading the Ice Show band at the Nicollet, was finishing the revue on a Thursday night and packing off to army camp on Friday, yes, the morning after.

Dick "Ping Pong" Pendleton subbed for tenorman Cliff Brenna at Sloppy Joe's while Brenna toughed it with an ulcerated throat and tonsil operation. Bob Petuson of the "Sloppy" outfit will take to California before his draft number is called.

Newest man of the Joe Billo band is Toby Michalson, one of Minny's top trumpet and get-with-it men. The local bands that have kept the Marigold ballroom strug-

gle up during the summer have lost out to the Cee Hurst band who snared a 4-night-a-week contract there for the winter.

After years of sickness, trouble with Union and city authorities, raids and never-ending fines, Merle Floe has finally lost the Local 70 clubroom concession to Verne Carpenter. The clubroom is closed now at night to comply with the local blue-nose regulations.

Back from California is Jack LaSell and his gorgeous wife Madeline Baker, back here organizing a singing foursome that looks promising. . . . Cappy Capman, alto, clary, and Tony Costello, drummer, in Duluth with Nels Wexler's Swinging Gates at the Lenox Hotel.

Deserving of an all-time medal for sticking to his guns and playing "righteous jazz" without starting to death (in fact making the best all-time salary and playing in the best kick combos here) is Frankie Roberts of the WCCO staff. Probably one of the quietest-spoken musikers in the country, Frankie, a tenor man, has fussed the best of the roving bands to make his home here.

'Up Scale,' 802 Leaders Tell Niteries

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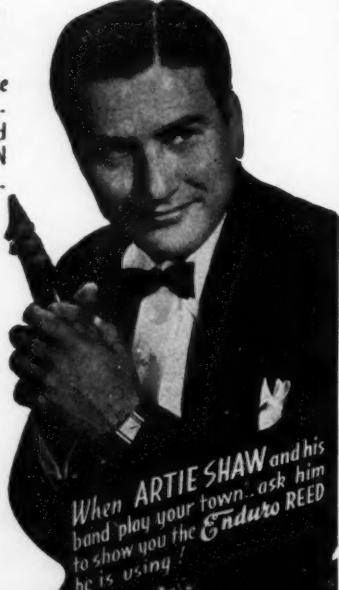
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New York—Local 802, most powerful and largest musicians' union in the world, last week began negotiations with owners of night clubs throughout New York City to increase wage scales for musicians. An average increase of 15 per cent was being asked.

Most of the niteries in Manhattan are being affected, it was said, and closing of several spots was expected after preliminary dickering brought flat refusals to the union's demands.

The campaign came right in the middle of the AFM "war" with theater operators, making it the most spectacular month of the year as far as AFM activity is concerned.

Local 802 officials, however, have the support of most union members in their fight for more salaries for Joe Blows. Scale in several clubs—especially those on West 52nd street—has been too low for too many years, in the opinion of thousands of musicians who have worked the spots. Any increase the union wins would be joyfully accepted by 802's rank and file.

Goodman, Miller Ready to Open

New York—The sparks will fly next week when Benny Goodman opens at Hotel New Yorker, replacing Johnny Long, and Glenn Miller opens at the Penn, two short blocks away. Goodman and Miller are set for long runs at their spots and will be bucking each other throughout their runs. The Penn has been closed since August.

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Guitar Chair with Miller Is A-1 Setup,' Says Hackett

by VIN TUSCHER

Boston—Bobby Hackett, here for week's engagement at the RKO Boston theater with Glenn Miller recently, expressed his complete satisfaction over being able to play with the band as guitarist. "Last winter," Bobby said, "I had my own band at one of Boston's nightclubs, and without any fear of contradiction I would be safe in saying that the club came out in the black. Of course this may not have been all to my credit, for there were some first rate acts that played there too."

Changed Embouchure

"After we had filled some out of town bookings, the family and I left for Providence. Here I had a complete rest and then Miller offered me the guitar job, with an occasional solo on horn. That sounded fine, for during my layoff I had gone to a good teacher, Fred Berman, for some brush-up lessons. He suggested that I change my embouchure, and while it is like changing horses in mid-stream, I think he did me a world of good."

When queried about his ever having his own band again, with his smooth, rolling style horn spotted, Hackett said, "No sir! This set-up is too good, and I don't want anything to interrupt it."



As Paddy's Pig . . .

It's obvious that this trio of colleens are daughters of Erin, especially the one at left. They are the Murphy sisters, begorra, and yiz kin hardly understand their lyrics fer the brogue they have. They're with Carl Hoff at Blue Gardens, Armonk, N. Y.

Bobby Parks Weds Heiress

New York — Robert (Bobby) Parks, blond band leader, spent most of September receiving congratulations on his marriage to Jane Alworth, daughter of a Minnesota mining and real estate millionaire.

Parks and Miss Alworth were wed Sept. 2 at the home of her parents. Her home is in Duluth. Mrs. Parks has been doing radio work in New York.

Parks is a favorite of Cafe Society and, until his marriage, had been linked romantically to various chicks in the social limelight around town.

Ralph Hawkins Gets Offer to Join Monroe

by WHITEY BAKER

Washington, D. C.—Ralph Hawkins, former drummer for Harry James and Artie Shaw, has received an offer from Vaughn Monroe. Ralph is at present working for the NBC studio here and jobbing with Sidney's office.

Back in town for an indefinite stay at the ultra swank Carlton is Carmen Cavallero and his orchestra featuring the vocals of Bernie (Marks) Martin.

This city is looking forward to the greatest season in its history so far as jobs for musicians are concerned.

After all I'm a family man now and that comes first."

Reviewer Calls Him 'Unequalled'
Notwithstanding the fact that he only plays one horn solo in the stage show, one Boston reviewer, Rudy Elie in the Herald, wrote, "The most welcome presence in the band, Bobby Hackett, whose trumpet playing is certainly unequalled today."

Watch for a novelty within the Miller group: three guitars and a bass, now being put in shape by Hackett for those who appreciate the good jazz. Also a Dixie group might not be far off, as soon as the theater tour is over and the band goes into the Hotel Pennsylvania on October 6.



'Swoon of a Goon' is the title of an original tune which guitarists George Barnes and Ernie Varner waxed in duo for the private label of Milt Wolf of Chicago. Barnes, young git sensation now on the Chi NBC staff, is shown above at left. Varner is the Ted Fio Rito box man. Tom Wallace is in the middle of the shot above, and at right is Wolf. Tune cut on the reverse is *G Minor Spin*.

Local 6 Gets Thorn Removed After 5 Years

by DIXON GAYER

Oakland—Local 6 of San Francisco and Oakland, it is rumored, is soon to have a thorn removed from its side as the very solid, but very blacklisted Maurice Anger orchestra is now making plans to mortgage their homes, dogs and automobiles to pay off union fines and put local 6 cards in their wallets. For five years the 8-piece band has scooped the campus of the University of California and left but bones for the rest of the bands to pick on. Only change in the plans will come if Uncle Sam decides he wants Maurice. That possibility is definitely present.



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True Tone

Bobby Canvin in Hundling's Place with Charlie Barnet

by DIXON GAYER

San Francisco—Charlie Barnet's fine band played a return one-nighter last week at Sweet's ballroom in Oakland and turned out a terrific job under a deep blue mental handicap. The band sounded 100 per cent better this trip than on their last engagement some six weeks back but still there was an emptiness whenever it came time for a Bus Etri guitar solo. The solid piano of Billy Miller filled the gaps and yet everyone knew that there was something gone. Bus made a terrific impression six weeks ago with his fine plectrum and weird chords and it was hard to forget him.

The band felt it too. They knew they were better than on their last trip (which can be attributed to a rejuvenated trumpet section with Bobby Burnet back and Sy Baker over from Casa Loma) but the boys were let down. Ford Leary attributed their improvement to getting out of the Barnet-jinxed Los Angeles.

Lloyd Hundling's place in the Quintones is taken by Bobby Canvin, a young girl from Bing Crosby's Music Maids. Patty Morgan, the other girl in the Quintones, is working more solos every day. She sounds fine and has a perfect mike personality.

Present plans for the band are in the form of one-nighters towards Chicago and then probably

150 Year Old Hamilton, O., Shoots Its Wad

Hamilton, Ohio—As a part of the celebration attending the 150th anniversary of the founding of this city, the local folk are tossing a colossal ball and bringing in the bands of Raymond Scott for two nights, Tommy Dorsey for one, Skinnay Ennis for two and Frankie Masters for one, the weekly shindig to open Oct. 4. Bill Butell of the Cleveland MCA office sold the bands, with Russ Katz representing the Hamiltonians on the buying end. The bands will play on a sheltered outdoor stand in the Cutler County fairgrounds.

Hi Henry Set at Hotel Gramatan

Stockbridge, Mass.—After 14 successful weeks at Ben Winter's Town Tavern in the resort section of the Catskills, Hi Henry and his combo closed to come over to the Hotel Gramatan here. Outfit's already set to return to Ben Winter's next summer.

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News



Kings Surround the King . . . Tommy Harmon, All-Michigan, All-American, All-Star and all 'round aureet guy, had an airshot via WGN-Mutual a couple of weeks ago along with the "too much" King sisters. The gals were doing the Chicago theater with the Alvino Rey band. The air show was "The Affairs of Tom, Dick and Harry." Left to right are Yvonne, Donna, Tommy, Louise, and Alyce.

Basie and Kirk Renew Old K. C. Rivalry

New York—An interesting sidelight in the big band situation here came to light two weeks ago when Count Basie's band opened at Cafe Society Uptown, with two CBS airshots a week, in his first N. Y. niterite location since he appeared at the Famous Door two years ago.

Down the street, not far away, on West 52nd, Andy Kirk and his Clouds of Joy also are blasting away. Followers of the two bands recall that both Basie's and Kirk's crews were rivals in 1935 and 1936 in Kansas City. The friendly rivalry now is resumed after several years. Kirk also is airing over CBS mikes with Mary Lou Williams' heated Steinway and vocals by Henry Wells and June Richmond featured.

With Red Allen at Kelly's Stable, Teddy Wilson at Cafe Downtown, and Zutty Singleton's Trio at Jim Ryan's, it's a lush season for the musicians who get their kicks after the job.

Mike McKendrick Leading an Ork

New York—After the last World war, Mike McKendrick plunked a banjo with Noble Sissle's soldier band, and even went on an European tour with Sissle. Today Mike has his own band at "The Place," in Greenwich Village, with a lineup of Clyde Nourse, trumpet; Al Brown, alto-clary; Abe Baker, bass; Jim Smith, piano, and Frisco DeSylva, drums. His old buddy and boss Sissle is still at the Diamond Horseshoe on West 46th street with a band which goes on and on at the spot.

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Chicago, October 1, 1947
Chicago, C.

New Faces in H. Henderson Band Lineup

New York—Horace Henderson shook up his new band, but right before taking out for St. Louis and an engagement at the Town Ballroom. Lester (Shad) Collins, former Basie trumpet star, is new in the H. Henderson brass section.

Horace's new lineup includes: Francis Williams, Shirley Clay, Collins, trumpet; Milt Robinson, Moore, trombones; Jackie Fields, Moore, Bob Carroll, Skinnay Jones, Eddie Walton, saxes; Bill Beason, drums; Joe Jarvis, bass, and Horace on keys.

Both Horace and his brother Fletcher Henderson's bands were in New York at the same time last month, but a few days later headed west for road dates.

Sharon Pease To Guest on 'Basin Street'

New York—Sharon A. Pease, Down Beat's piano technique columnist, will make a guest appearance on the NBC Chamber Music Society of Lower Basin Street show next Monday night, Oct. 6.

In the unique manner of presentation for which the show is noted, Pease will explain the difference between the boogie woogie techniques of Pete Johnson, Meade Lux Lewis, and Albert Ammons. Sharon also will be featured playing a boogie number, probably his own "Flinging a Whinging."

The Basin Street regulars, of Henry Levine and Paul Laine and chirp Diane Courtney will be on.

Strictly from London

Strictly from Dixie is the title of NBC's Friday evening show featuring Cafe Society's Helen Horne with the Dixieland band of Henry Levine. And to add local color to the show, Helen has started on a series of Southern style blues and ballads specially written for her by Leonard Feather, British swing critic who has never been farther South than Brooklyn!

First of the songs heard on the show were *Mound Bayou* and *Unlucky Woman*. The latter, written by Leonard and Carol Lee (Mrs.) Feather, was also featured by Helena in the short film *Boogie Woogie Blues* which she made recently for B. W. Shorts with Teddy Wilson's orchestra plus the Ammons-Johnson boogie woogie pianists.

Grauso Hires Enlow For Cless' Chair

New York—Joe Grauso, drummer and leader of a jazz quartet at the "Ideal Spot" in Forest Hills, L. I., replaced Rod Cless, clarinetist, with trumpeter George Enlow. Cless joined Marty Marsala. Grauso has Tom Germano on piano and Willie Pinello on bass.

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Barkeep Tells Jazzmen's Speak Days' Drink Habits

New York—Local 802 musicians, jazzmen and longhairs like, call Dick Kennedy "America's most hep bartender." And for a lot of reasons, he deserves the title. For more than a decade ago when musicians had to give a password, knock three times, and squint in a doorway peep-hole in order to get into a speak, Dick was serving drinks to the boys who blow horns.

Bud Freeman's favorite drink in those days, when Kennedy tended bar in a speak called Merrick's at 2nd and Broadway, was called a "Blue Light Special." Bud would order it, get it from Kennedy, and then order all the lights off and a single blue bulb illuminated. Kennedy says Freeman's drink was made of gin, bitters and soda.

Roomed with McKenzie
"Red McKenzie had a drink he called 'Pim's Number One Cup,'" Kennedy says. He once roomed with McKenzie and should know. It had cucumber rind, lemon juice and gin in it. Wingy Manone always drank gin. George Brunis drank Bourbon. Benny Goodman was strictly a Scotch man."

"And what did Eddie Condon drink?" a *Down Beat* man asked. "Anything wet," shot back Kennedy.

Fats Waller had a drink he called "Out of This World." Those were the days when Kennedy was tending bar at the old Crown. "I mixed it for Fats with anisette, grenadine and gin," says Dick. And I'm here to tell you the drink really was out of this world. Laiser Marshall, the colored drum-

—By Dexter

Prager Sues Milwaukee Pk. Board for 6 Grand

by SIG HELLER

Milwaukee—Dr. Sigfrid Prager, who was supplanted as conductor of the Wisconsin Symphony orchestra by Jerzy Bojanowski last June, filed a claim for \$5,885 dollars against the Milwaukee County Board and the County Park Commission, alleging breach of contract.

The claim was submitted on Dr. Prager's behalf by Fred W. Birnbach, Newark, secretary of the AFM. Dr. Prager contends that he had a verbal agreement with Edward Coleman, director of the county WPA projects, to conduct the orchestra this summer. His claim includes \$5,000 dollars for damages to his reputation as a musician and conductor and for the humiliation he suffered; \$800 dollars for five concerts he was to conduct at \$160 each, and \$5 dollars for musical scores he said he purchased.

Admitting he resigned as WPA music supervisor for Wisconsin on August 26, 1940, Dr. Prager denied resigning as conductor of the orchestra. He said he first learned of his ouster through a newspaper story on June 4 which quoted Coleman as saying Prager had resigned. Coleman denied that he had made a verbal agreement with Dr. Prager to conduct the orchestra in 1941. He said that Dr. Prager's status had been that of guest conductor and after he left the WPA payroll in August, 1940, he was paid each time he conducted.

Dr. Prager headed the orchestra from December, 1937, through 1940. It's being said that Billy Baer's band will be taken over by Eddy

Kirby Show on 59 Stations

New York—John Kirby's band returned as the featured attraction of "Duffy's Tavern," a Thursday night CBS program sponsored by Schick razors, Sept. 18. The show this season is heard over 59 CBS stations.

Specks Powell is now drumming with Kirby, replacing O'Neil Spencer, who went with Louis Armstrong's ork.

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Kress' Guitar Spotted on New NBC Program

New York—A new NBC show doing right by a good small combination is the Scrub Club program, on every morning from 10:15 to 10:30 eastern daylight time.

A trio composed of Carl Kress and Tony Mattola on guitars and Dick Dinsmore's clarinet is featured.

Announcer Rad Hall gives "helpful hints to harried helpmates."

Zutty Adds Sidney De Paris

New York—Zutty Singleton made an important addition to his quartet last week when he took on Sidney De Paris, trumpet player, for a permanent spot in his outfit.

De Paris, veteran jazzman, is noted for his growl and muted solo work. Zutty's crew now comprises Joe Eldridge, alto; Don Frye, piano; Al Morgan, bass, Zutty and De Paris. The group continues, indefinitely, at Jimmy Ryan's niter on West 52nd street.

'Most Hep Bartender' . . . Dick Kennedy, right, has the rep of being the most hep bar man in the nation. A former pro dancer, he turned to dispensing drinks during prohibition and has since become thousands of musicians' favorite. Here he is shown with Zutty Singleton on New York's West 52nd street. Both work at the same spot. Pic by Jack Masters.

HEAD AND SHOULDERS ABOVE THE CROWD

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Awright, Awright

Atlanta, Ga.

To the Editors:
Way back in December, 1940, A.D., you casually mentioned Django Reinhardt was lost "somewhere in France" and from the interest you've shown it seems as if you don't give a damn if he rots over there. We want some more info about him if you have to send Frazier over to hunt the guy.

K. CLARK



13-Year-Old Sensation, billed as "The Girl with the Tear in Her Voice," is Francene Gale, shown above with Jack Dempsey, left, and Lyle Talbot. Francene, daughter of widely-known boxing impresario Ralph Gale, sings regularly over N. Y. radio station WINS. Her voice is mature and amazingly well cultured for a child. Francene appeared with Vincent Lopez, Teddy Powell and other bands and will probably record with a band shortly. Her father, known as the "Marco Polo of Fisticann," promoted fights and has traveled all over the world with boxers. *Down Beat* pic.

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Django Found in Paris

London—Countless and wild rumors have been circulating concerning the famous guitarist, Django Reinhardt. Some have claimed him killed in action in France, others say he is in a concentration camp, and not the least weird has been a broadcast announcement on a recent BBC record program to the effect that Reinhardt escaped

to America and is currently playing with Duke Ellington's orchestra.

According to *Melody Maker*, weekly music publication here, Django is still in Paris, free (as free as any Frenchman can be) and still playing around the city in a quintet. Stephane Grappelli's place on violin has been taken by

a clarinet player named Rostaing. Grappelli is in London. On drums with the Reinhardt combo is a young Franco-Egyptian named Pierre Fouad, said to be terrific.

Also in Paris is Charles Deauvillier, compiler of *Hot Discography*. He has been released from the army and is understood to have been awarded the Croix de Guerre.

Duchin, Back from Rio, Reveals New Dance Craze

by TED HUMES

Pittsburgh—Eddy Duchin, playing his first date (the Stanley theater here) in the States after his South American success at the Copacabana in Rio de Janeiro, brought back the news that a new dance is sweeping Brazil, and will probably be the next thing to hit this country, possibly to brush aside momentarily the conga and the rhumba.

The new South American chop is called the samba, pronounced "SOM-bah."

As far as Eddy could dole it out, the thing approximates closest the American two-step, but has a few pertinent bounces of certain sections of the anatomy tossed in to give it that south-of-the-border flavor.

Duchin revealed that the folks down under are surprisingly hep

to American dance bands and popular tunes. To test them Duchin and the band played the theme songs of a lot of the American top-notchers, Jimmy and Tommy Dorsey, Glenn Miller, Benny Goodman, and so on. Surprisingly enough, the Brazilians recognized all of them readily. One they fell down on noticeably was Guy Lombardo's *Auld Lang Syne*.

"Too much brass is taboo down there," Eddy revealed. "They have a distinct aversion to blary trumpets, although an occasional contrasting outburst for an effect is



'Blues in the Night' is the title of the Warner Brothers picture which Jimmie Lunceford and the band are working in. This shot shows Jimmie as he appears in the picture. His college education doesn't quite fit with the sloppy garb.

not objectionable. However, as rule they don't want their compositions drowned out by blasting.

Eddy looked tanned and healthy and expressed the opinion that more American bands should take advantage of the marvelous receptivity of the South American audience. "More of our bands ought to get down there," he said, "it would do far more good in fostering friendly Pan-American feeling than all of the political emissaries in the world."

Savitt Talk Boils Down to Two Changes

New York—Despite widespread talk in the trade that Jan Savitt is reorganizing his band, and making radical changes in his style as well as his booking office affiliations, the true story of the Savitt situation boils down to two changes in the trumpet section and a new agreement with his bookers, MCA.

Jack Kearney, Savitt's personal manager, told *Down Beat* that a "misunderstanding" with Music Corp. had been cleared to everyone's satisfaction and that the Savitt band is set with that office until Jan. 1st at least. A New York location is being set for the Tophatter and his men.

Joe Weidman, former Will Bradley trumpeter, has taken over Jack Palmer's chair. Dee Palmer has also come into the trumpet section, for Johnny Napton, now on the Pacific coast. Al George, trombonist, has been ill but was expected to rejoin Jan this week.

Savitt and band finish a week at the Earle Theater in Philly tomorrow (2) night. They have a record date at Victor scheduled soon.

Hoff Has Higgins

New York—Bill Higgins, trumpeter formerly with Charlie Spivak, now is being featured in Carl Hoff's band at Blue Gardens in Armonk. Hoff uses a 3-trumpet, 2-trombone setup.

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Ardie Wilber's 'Socckette' has been creating a lot of talk during the past month at the Triangle Club at Jamaica, L. I. Bon formerly had done a drag-out job for four months at Ciro's, in the Homestead Hotel, Kew Gardens, N. Y. Left to right in the shot above are Harry Wyatt, accordion; Wilber on clar; Tommy Frank, guitar and vocals, and Bob Sattler on bass.

Bon Bon with Sonny James So is Durham

New York—Bon Bon and Eddie Durham, ace colored vocalist and arranger, respectively, were in Sonny James' band when it filled in at Log Cabin Farms last month before Bob Chester opened.

Bon Bon is the scat singer formerly with Jan Savitt. Durham arranged and played trombone-guitar with Basie and Lunceford. James' new band—the best he's had—is being booked by CRA.

Mel Marvin Ork To Union, N. J.

New York—Mel Marvin and his orch, after four months at Pelham Heath Inn in the Bronx, have moved across the Hudson River and are now at The Flagship in Union, N. J. Six Mutual airshots a week are for Marvin throughout his engagement.

Pee-Wee Monte Goes to James

New York—Frank (Pee-Wee) Monte, who recently left Benny Goodman's band after six years as instrument boy and later road manager, joined the Harry James orchestra last week as road manager.

One of the best liked gents in his line, Monte is set permanently with the trumpet blower's crew, which is currently at Hotel Lincoln. His joining James, boy in the band said, would remedy one of the band's worst weaknesses. Management has always been one of Harry's problems.

Monte has two brothers who also are developing from instrument boys into the road managing field.

The *Beat* is the only sheet in the trade which keeps constantly in touch with the music picture throughout the nation. If it's jazz news, the *Beat* has it.

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Continental Jazz Has Been Squeezed into Switzerland

by JOHN STEINER

(Well known American record collector and authority on jazz discs)

What jazz still is in active existence in blitz-torn Europe has been squeezed by Hitler's ersatz "kultur" into noble little Switzerland. That is, of course, not counting England, where jazz runs free, so far as it can with a great many of the musicians engaged in active service. But in England there is more interest in records now than ever before. And in foreign trading apparently no restrictions are imposed on the type of record sent, except that acetate cuttings have been known to have been played by censors.

In Zurich, a new magazine called *Jazz News* began publication in May. Thus far six numbers have been issued and received by several subscribers in the States. The editor is Jonny Simmen, president of the Hot Club Zurich, who may

be addressed at Seefeldstrasse 152, Zurich 8, Switzerland. Simmen reports that news notes from the States have been arriving regularly although delayed. Apparently censorship is not applied to mail leaving Switzerland as in the case of the English and Australian mail.

Panassié Active in France

Hugues Panassié, now living in Montanbau in "free" France, continues active writing on subjects of jazz, having recently submitted to *Jazz News* articles on Johnny Dodds, Milt Mesirov and Lionel Hampton. Panassié's companion on his recent American visit, Madeleine Gautier, and the critic-musician Michel Perrin, also live at Montanbau. Panassié is said to have uncovered a sensational string quartet which he will take with him on a lecture tour through France and Switzerland, with a recording date scheduled for Swiss Decca. In France the issue of jazz recordings has virtually ceased since jazz is frowned upon by the Nazis and negro musicians are forbidden to record. The enterprising *Swing* label is no more. Several American records of rather recent issue have been transferred to Swiss labels during the past year. Muggsy's Blue Birds, a few Lionel Hampton and Sidney Bechet sides, and several Ellington Victors, as well as Deccas by Lil Armstrong, Bechet and Louis Armstrong have recently become available there.

Glyn Pacque has appeared as hot clarinet soloist on a few Swiss recordings recently cut.

At the Esplanade in Zurich an exceptional trombonist, Claude de Coulon, is making a name for himself. His trio includes Riv de Gregori, piano and Morris Finhorn, drums. Their repertoire consists largely of American jazz tunes popular in the twenties.

Australia's 'Jazz Notes'

The Australian contribution to jazz literature comes in the form of a mimeographed pamphlet 10 to 20 pages long, titled *Jazz Notes*. The Notes were begun by William Miller as a tri-weekly publication, but like our *Jazz Information*, delays in printing have run it to an erratic monthly and the dross of other responsibilities has caused Miller to pass editorship to Cedric Pearce, of 11 Ellington Road, Lower Sandy Bay, Hobart, Tasmania.

Jazz Notes of necessity contains but little news, most of it appearing to be culled from *Down Beat*.

San Franciscan
Lovely blond June Cole was lifted from the Carl Ravazza band by alert Chuck Travis, and now June chirps her wares with the latter. June is 19, has also sung with Eddie Fitzpatrick. She and the Travis combo are now at Ralph Miller's Rainbow Room at Sunset Beach, Cal.

Helen Forrest Getting Set

New York—Temporarily biding her time until her plans are set, and she's equipped with a library of special arrangements, Helen Forrest is in New York pointing for a career as a solo singing act. She quit Benny Goodman's band in Chicago Aug. 15th.

While no managerial contract has been signed, persons close to Miss Forrest intimated that Bill Burton, personal manager of Jimmy Dorsey, would take her over. If so it will mark Burton's first fling with an artist other than Dorsey.

Also with Helen here is her drummer-man husband Al Spieldock, who is spending all his time working out details with her, including special arrangements. She'll probably make her first records, on her own, sometime next month. Reports that she and Al are expecting a baby next February are denied by both.

Lim Launches Jam Sessions in N. Y.

New York—Javanese jazz impresario Harry Lim launches another series of Sunday jam sessions Oct. 5 at the Village Vanguard nitery with Red Allen, Jay Higginbotham and several of Count Basie's men slated to participate.

The sessions will be held from 4 to 7 p.m. every Sunday through the fall and winter, Lim said, with at least eight noted jazzmen taking part each week. Lim last year conducted a series of bashes at Chicago's Hotel Sherman.

Hitler Ban Breaks up Ork

New York—United Press last week reported that the German newspaper of Hamburg, *Tageblatt*, said that a "well-known cafe orchestra" in the German seaport city had been deprived of its right to give public performances because it was caught playing "Anglicized or Negro jazz music." Hundreds of phonograph records—many of them featuring music by American jazz bands—were confiscated, the UP added.

American jazz music was outlawed by Adolf Hitler several years ago. But frequently word leaks out that the Gestapo was forced to "penalize" orchestras in the Reich for performing jazz music.

**Gene Krupa's Okeh Recording of—
LET ME OFF UPTOWN
—IS TOPS—
ORCHESTRATION BY WILL HUDSON
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REIS & TAYLOR INC. . . . 1619 Broadway, N. Y. C.**



Capering Canucks

Mad director of this batch of beach-balmy bandmen is Bud Beauregarde. Others going mad in the pic are, left to right, Ed Ashford, L. A. saxist; Smitty Schmidt; Ronnie Bodner, Hugh Sinclair, Nestor Mudrey, Jimmy Hunter, and Hal Sluggett. For the winter season at Roseland Dance gardens, Winnipeg, they'll be "Leonard's Casino band."

and other popular jazz periodicals. Its main features consist of jazz biography, hot record reviews, and Australian discography. A particularly interesting tabulation of general interest is contained in Volume 1, No. 5 of *JN* where a serial index is printed of the date of issue, the label number, and the matrix number of most of the American Brunswick, Vocalion, Perfect, Mello-tone, and Master labels; also Decca issue dates and matrix numbers are supplied.

Columbia, Victor Re-issuing

Miller informs us that the issue of Australian Columbias and HMV are bringing the best sides by such groups as Luncelord, Ellington, Barnet, Hampton, Basie, Crosby

and a few small groups such as Ladnier and Muggsy. Australian fans are also enjoying a burst of re-issues both from Columbia and Victor holdings. Apparently there is no close coordination between the re-issue schedule in the States and in Australia; since such titles as Armstrong's *Knockin' the Jug* and several Beiderbecke sides were available there several months before they appeared here.

Australia has a Jazz Society in Melbourne and several radio programs devoted to the interests of students and enthusiasts of hot jazz.

Len Joy Back To Studio Ork

New York—Leonard W. Joy, manager of artists and repertoire for Victor-Bluebird records, returned to NBC's studios as conductor of a studio band Sept. 30 for the "Treasury Hour" program directed by Lester O'Keefe and co-starring Ray Block's choir.

The new show does not affect Joy's position with the disc firm. Not for six years had he conducted music for radio until the Treasury program was launched.

George Brunis Joins Marsala

New York—George Brunis, tailgate tram man, joined Marty Marsala's band at Nick's two weeks ago. The young jazz veteran had previously played a Chicago engagement with Jimmy MacPartland's jam crew before he returned to Manhattan.

Brunis, still glowing from the picture *Time* mag recently ran, showing him playing horn while lying on his back, replaced a tenor saxist, Johnny Smith. Marty Marsala is Joe Marsala's brother and recently took over Joe's ork.

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Phone: Ken. 2056—Write: 5242 S. Federal St., Chicago, Ill., or contact your local agent.

Previous Outstanding Engagements:
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Toledo Local Gets 20 Per Cent Scale Boost

by PAUL SMITH

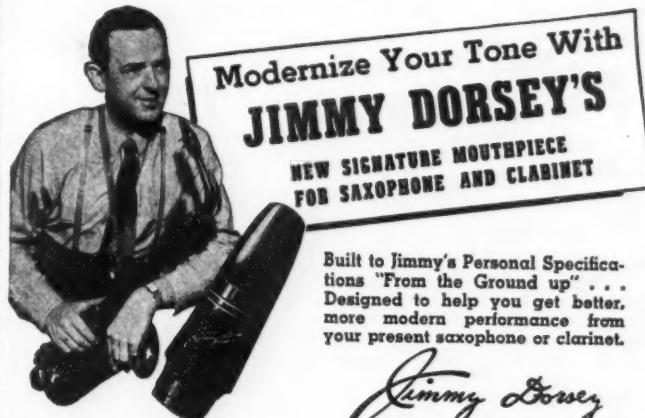
Toledo—Business is looking very good for local musicians for this fall and winter due to an increase in the general wage scale. Hal Carr, secretary-treasurer of local 15, informs us there will be a general boost of 15 to 20 per cent in scales covering hotels, clubs, ballrooms, and beer gardens. This scale jump is only one of the many things which Hal has been instrumental in accomplishing for the boys in this section.

Ernie Fodor, popular swing 88er, opened the Trianon here recently. Fodor's crew will feature Cecil Ogle and his Merry Jesters, vocal and instrumental group already popular in Toledo, Cleveland and points east. The addition of

Jesters, which include Wilma Bruce, vibes; Eddie Church, sax; Ernie Fodor, piano, and Cecil Ogle, guitar and bass, augments the present group of ten. The others are, Dick Strayer, Earl McGath, trumpets; Palmer Combitti, trombone; Ducky Holmes, Bob Denis, saxes, and Dick Nicholas on drums.

Hotel Lincoln Has Harry James' Ork

New York—The Hotel Lincoln "Blue Room" opened last week for the winter with Harry James' ork on the bandstand, broadcasting over NBC. It's a repeat engagement at the Maria Kramer hostelry for the trumpeter and his men.



Built to Jimmy's Personal Specifications "From the Ground up" . . . Designed to help you get better, more modern performance from your present saxophone or clarinet.

Jimmy Dorsey

Synchro-Sonic tone chamber. The interior shape of the Jimmy Dorsey Mouthpiece is designed to travel the air with a minimum of acoustical friction. This makes possible a clear, brilliant tone with less effort on your part.

Personalized precision facings. A series of fine facings enables you to select the mouthpiece best suited to your playing while retaining the special tone chamber properties, tip design, and other characteristics developed by two famous mouthpiece makers in collaboration with Jimmy Dorsey!

Special tip contour. Designed so facial muscles can control reed without distortion or over-exertion.

Selmer ELKHART INDIANA.

Encircle Facings You Want to Try	Facings No	Tip Opening	Facing Length	Give or Mail This Free Trial Coupon to Your Local Music Dealer
CLARINET Price \$6.50	1 2 3 4 5	Close Medium Close Medium Open Open Open	Medium Short Medium Short Medium Long Medium Long Long	
ALTO SAX Price \$12.50 (No. 4 is Dorsey's Personal Facing)	2 3* 4 5 5*	Medium Medium Open Open Special Medium Open Very Open	Medium Medium Long Medium Long Long Long	
TENOR SAX Price \$13.50 (No. 4 is Alto Facing)	1 2 3 4 5 5*	Close Medium Close Medium Open Open Special Medium Very Open Very Open	Medium Long Medium Long Medium Long Medium Long Long Very Long	
		Do not mail coupon to Selmer—take it to your local music dealer.		

Dear Sir: I want to try the Jimmy Dorsey Mouthpiece(s) encircled left. Please order from SELMER, ELKHART, INDIANA. Selmer will ship mouthpiece(s) to you on approval. Phone me on arrival.

I understand that I can return mouthpiece(s) in good condition within 3 days for full credit or pay you for one(s) I may decide to keep.

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by GEORGE HOEFER, JR. (2 East Banks, Chicago)

Your Hot Boxer rates two candles this issue, as 'twas two years ago to the day that the Musicians Bible set aside space for several record scoops, a collector's catalogue and right smart drivell.

For the past duo of years the kicks have been mellow for the Hot Boxer. From the night Fatha' Dexter counted 3,611 plates in the Hoefer collection (I've suspected all visiting collectors of checking that count) to the present there has been a semi-monthly jam session Boxing up all this record jive.

'Hofe' Takes Off

Permit me to go on a reverie riff. My fellow tenants here at Banks Castle (The Box is in the catacombs) have complained daily about the difficulties encountered when selecting their mail from the mass of letters addressed to George Junior. Each day brought revelations from collectors and musicians.

After taking a bus to Indianapolis to determine Bix was not on the Carmichael Gennett, Hoagy wrote a card denying Bix's presence. Twice a week Bix was found on obscure labels under various pseudonyms and thrice a week requests were received for the premium on the O.D.J.B. *Margie*. There was that signed letter from Punch Miller (note Gene of Jazz Info.) advising he played like Louie on Morton's *Doctor Jazz Stomp* and the Box went overboard necessitating apologies to George Mitchell.

One Box (Dec. 1, '40) was already written when a letter came in from Australia revealing the discovery of the Tech Indiana. Columbia has had a copy for months now but when are they going to issue the side?

There was that trip to New York a year ago when the Box got in solid with the walking jazz encyclopedia, Herman Rosenberg, and spent an hour with the late Jelly Roll. Visited the grand old man of jazz, Pops Bechet, and got with the little General of Java who was to bring those fine Harry Lim Jam Sessions to our Sherman.

And Wild Nights

One warm Sunday p.m. the Box came upon that Harmony with Louis (Box Nov. 1, '40) amongst a big pile of wax on the Maxwell Street fish market and sent it on a round of the Louis collectors for verification. From the numerous interviews with musicians, probably the wildest night was spent with Wild Bill Davison in Milwaukee. "I hate the *Beer Barrel Polka*," roared Bill, waving his horn at the cash customers.

Just recently I got a note to phone Joe Oliver at a Chicago number. It turned out to be King's wife up from New Orleans. The story I didn't get was spilled by Crippled Clarence in a South State bistro where I had taken a stooge of a competitive jazz journal.

A Saturday afternoon in Ham-

mond, Indiana, with Ben Lincoln listening to the late Frank Melrose playing the blues while his wife sang will never be forgotten. Another unforgettable night was spent with Russ Sanjek at the Red Star Inn where the Box felt like Orson Welles, being interviewed for a story in the HRS Rag.

Really solid for kicks were those suppers cooked by Cora up at Bill Spanier's apartment. Ask George Brunis and any other musician pal of Muggsy or Bill.

Last Fall there was the evening at Jimmy Yancey's sister's when the oldtimer played for John Reid, Mary Karoley and myself. Jim played himself into a date at Victor the next day, thanks to John.

And an Error

Several weeks ago an excited telephone call from George Avakian in regards to the *Jazz Me Blues* Pierce revelation, and some time later an equally excited call from Muggsy claiming it was all a mistake. However, after checking with all other parties involved, it seems Tesch and Muggsy were not on the date in question.

To top it all off, the Box had a radio show (*Jazz in Review*) over a Chicago station for several months. Experienced everything from a lost script (ad libbed the Fletcher Henderson show) to having a publisher hop onto me about playing a tune without authorization.

I would like to take this opportunity to thank all the readers who have written in and to sincerely apologize to those whose letters haven't been answered, I wish time was available to write detailed letters to all members of the Hot Collectors Fraternity, even to those of you who have requested persons on as many as twenty records in one letter. The Box checks generators and motors used in the Streamliners during his work day but by nightfall he tries to get around to answering your queries as well as to listening to all the jazzmen in town and digging as many records as possible. It is hoped that all interested in hot collecting will continue to dig the Box and the same will endeavor to keep up with you.

More 'Signatures' Coming

Bob "Sticks" Thieb (Signature Records) is in Chicago lining up another record date. Sides will again feature and be under the direction of clarinetist Bud Jacobson. Tentative personnel is as follows: Bud, clarinet; Charles "Nosey" Altier, cornet; Bud Wilson, trombone; Mel Grant, piano, and Earl Wiley, drums. Altier gained renown in collector circles by the revelation that he played horn on

the Pierce *Jazz Me Blues* and *Sister Kate* (Hot Box Aug. 1). Mel Grant has played with many Chicago bands while Bud Wilson is a young business man who can play terrific jazz on a sliphorn. Around the first of October.

Solo for October: The pianistics of the late Frank Melrose on *Opus No. 1 Sans Melody* by Bud Jacobson's Jungle Kings, on Signature 103.

Chords and Discords

Mickey Gillette Takes Eleanor to Task

Los Angeles

To the Editors:

According to a recent United Press report, Mrs. Franklin D. Roosevelt has suggested that the music of *The Star Spangled Banner* "should be transposed so that those of us with little or no voice could sing it."

In the first place I wonder if Mrs. Roosevelt understands the musical significance of the word "transpose." I will grant that if you raise the key one full tone this transposition will make the lowest note in the composition easier to sing. But this key would also make the highest note one full tone higher and therefore run into the same difficulty of rendition. Perhaps Mrs. Roosevelt had in mind the transposition of the Supreme Court and therefore thought it possible in music to bend both ends toward the middle.

It isn't how well we sing the national anthem, but how well we think when we are trying to sing it.

MICKEY GILLETTE

Where's Chuck Baillie?

Pittsburgh

To the Editors:

I have been trying for some time to locate my brother, Charles (Chuck) Baillie (or Bailey). The last I knew he was a drummer working in a band in Reno, Nev. I have been in search of him for years, and being in show business myself I find it very odd that I can't find any trace of him.

He has a grafted piece of skin on the back of one hand, has dark hair and eyes and his former home was Sioux City, Ia. The address he

RAGTIME MARCHES ON . . .

TIED NOTES

MAXWELL-BERNSTEIN—Jimmy Maxwell, trumpeter with Benny Goodman, and Gertrude Bernstein, sister of bassist Art Bernstein and an employee of Columbia Records, at Amenia, N. Y., Sept. 7.

MCCARTHY-DOUGLAS—Pat McCarthy, composer, arranger and guitarist formerly with Sonny Dunham's orchestra and Francis Douglas, non-pro of Charleston, last month in New York City.

TAYNE-CHULEW—Wolffe Tayne, tenor saxist with Les Brown's band, and Sylvia Chulew, non-pro, in New York, Sept. 16.

YOUNG-SCHWARTZ—Ralph Young, vocalist with the Les Brown band, and Muriel Schwartz, non-pro, married in New York two weeks ago.

PAQUIN-HANDLEY—Don Paquin, guitarist with the Swinging Strings, and Kay Handley, at Lowell, Mass., a month ago.

PARKS-ALWORTH—Bobby Parks, N. Y. band leader, to Jane Alworth, N. Y., radio actress and heiress, Sept. 2 in Dubuque, Minn.

MAHLER-RAUER—Herb Mahler, St. Louis band leader, and LaVerne Rauer, in St. Louis, September 3.

RAWSLEY-O'FLYNN—Cliff Rawnsley, pianist, and Bridget O'Flynn, drummer formerly with Sally Banning's girl band in L. A., married at Virginia City, Nev.

VINCENT-CASADO—Will Vincent, trumpeter-arranger with Orrin Denton, and Toni Casado, at Port Huron, Mich., recently.

CANAUGH-ADAMS—Pat Canavugh, pianist with Orrin Denton, and Ann Adams, at Port Huron, Mich., recently.

SHAIN-OSBORN—Esther Shain, one of the Shain sisters, Boston radio trio, and Dr. Joseph Osborn, at New York, month ago.

PFELEGER-HALL—George Pfeleger, music director at station WJTN, Jamestown, N. Y., and Janet Hall, at Fredonia, N. Y., month ago.

BELLMAN-RAUBER—Gerald Bellman,

manager of the Bel-Tones orchestra, and the band's chirp, Armenta Rauber (Kitty Armen), at Sullivan, Wis., Sept. 7.

CATHCART-GARLAND—Jack Cathcart, Los Angeles studio musician, and Sue Garland, sister of actress Judy Garland, in Los Angeles recently.

GOREDETER-ROBBINS—Harry Gorodetzer, cellist with the Philadelphia Symphony and brother of band leader Bernie Berle, and Jean Robbins, some time ago at Mount Holly, N. J., but just revealed.

VAN-MONOFF—Curley Van, night club singer, and Yvonne Monoff, ditto, at Atlantic City a month ago.

FILHO-FERREIRA—Jose Filho, band leader at the Casino Atlantico, Rio de Janeiro, and Juracy Ferreira, in Rio recently.

HASSELL-YARROWS—Stan Hassall, Boston musician, and Eleanor Yarrows, vocalist, at Northampton, Mass., a month ago.

MILLER-PETERSON—Donald Miller, dancer man with the Corey Lynn band, and Lila Peterson, in Milwaukee six weeks ago.

EMERTON-SENFT—Betty Emerton, daughter of band leader Phil Emerton, and J. Philip Senft, at York, Pa., a month ago.

SILVERS-PILSEN—Harold (Chubby) Silvers, saxist with the Milt Britton band, and Edith Pilson of Detroit, in Des Moines five weeks ago.

BROWN-HARPER—Vernon Brown, hot trombonist with Muggsy Spanier's orchestra, and Edythe Harper, vocalist until recently with the Spanier band, in Boston Sept. 10.

HERRICK—A son, Tom Lee, Jr., five pounds seven ounces, born to Mrs. Tom Herrick at Swedish Covenant hospital Sept. 6. Dad is advertising chief of the Beat.

HARDTKE—A daughter, Gail, born to Mrs. Merle Hardtke in Milwaukee recently.

CHENE—A daughter, Mary Clare, seven pounds five ounces, born to Mrs. Don Chene, Sept. 8 in Seattle. Dad is local guitarist.

EVERETT—A daughter, Thomas Robert, eight pounds two ounces, born to Mrs. Paul Wittenmyer at Grant hospital, Chicago, Sept. 12. Dad is Chi musician.

CAVAN—A son, Dennis, seven pounds eight ounces, born to Mrs. Jack Cavan at Grant hospital, Chicago, Sept. 14. Dad is trumpet man with Bob Strong. Mother is the former Evelyn Olsen, ex-Abbott dancer.

ENGEL—A son, George, eight pounds

two ounces, born to Mrs. Lyle Engel at Bronx hospital, New York city, Sept. 8. Dad is editor of "Song Hits" mag.

ALBER—A daughter, Emily, six pounds 10 ounces, born to Mrs. David O. Alber at Caledonian hospital, Brooklyn, Sept. 8. Dad is prominent press relations man handling Mark Warnow, Sammy Kaye, Shep Fields and others.

SAMUEL—A son, William, born to Mrs. W. S. Samuel recently at Port Neches, Tex. Dad formerly was publicist and engineer with bands, is now a theater manager.

HERMAN—A daughter, six pounds, born to Mrs. Woody Herman at Cedars of Lebanon hospital, Los Angeles, Sept. 8.

PARIS—son, born to Mrs. Johnny Paris, in Philadelphia, Sept. 8. Dad is pianist at the Embassy Club there.

KLEIN—A daughter, born to Mrs. Augie Klein in Chicago Sept. 3. Dad is accordionist on station WLS there.

TOWNSEND—A son, born to Mrs. Wally Townsend, at Windsor, Ont., a month ago. Dad is staff pianist at station CKLW there.

CHESLEIGH—A daughter, born to Mrs. Jack Chesleigh at New York, Sept. 3. Dad is a guitar-vocalist with Nick D'Amico's orchestra.

CAIAZZA—Son, John, 7 1/4 pounds, to Mr. and Mrs. Nick Caiazza in Boston last month. Father is tenor saxist-arranger with Muggsy Spanier's band.

MORRIS—Kathryn Morris, screen actress known as Kay Gordon, divorced Los Angeles musician Donald F. Morris, in L. A. Sept. 11.

HAYMES—Dick Haymes, singer with Harry James, from Edythe Harper, until recently vocalist with Muggsy Spanier's band, last month in Arkansas.

KINCAIDE—Deane Kincaide, arranger for Muggsy Spanier's orchestra, from Harry Kincaide, who once sang for Woody Herman, last month.

FINAL BAR

RICH—Lou, 36, secretary-accountant for Horace Heidt, died at his home here recently after a six months' illness.

ARNOLD—Warren Maxfield, 34, pianist with the Bud Standish band, suddenly six weeks ago in Municipal hospital, Grand Haven, Mich.

GARDNER—Russell, 20, trombonist with Bill Hannan's band, Sept. 5 when he drove his car into a tree near Mechanicville, N. Y.

GEFFERT—Edward, 61, for 20 years a trombonist with the Chicago Symphony, found dead in his garage Sept. 5.

MCINTYRE—Harold O., 47, old time circus musician, died Sept. 4 in St. James Hospital, Hornell, N. Y., after a hemorrhage.

THOMPSON—Ray, Chicago musician, died Sept. 3 in Augustan hospital, Chicago.



"Jimmy flunked his physical—got a bad lip."

had in Reno was 115 Ryland street.

I also was wondering if there could be any connection in regards to a "Scat man" Bailey, fronting Buddy Bryant's band. I read his name in the personals in a recent *Down Beat*. My brother is Scotch and German.

R. W. BAILLIE
(Buddy Blaine)

Orson Welles movie, in the role of Emmet Hardy. A little disgusted with things himself, he swears if he doesn't get the job he'll quit playing. I hope he's kidding.

JUDY DOWNS

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What Goes on the Coast:

Alvino 'Home Town Boy' Rey Had to Go Away to Get Big

by CHARLIE EMGE

Hollywood—The old story to the effect that a band can never get started in its own home town is proven again in the case of Alvino Rey, who launched—or attempted to launch—his career as a bandleader right here in Hollyberg a couple of years ago.

In spite of a set of circumstances that should have been sure-fire, Rey finally had to pack up his "singing guitar" and head east, taking only a couple of men who held '802' cards—and, of course, the King Sisters. Rey had an A-1 crew here and an ideal set-up inasmuch as he also had the KHJ (Don Lee-Mutual) staff job spot. But all he could get out of the dance business was some casuals. So he finally scrapped the set-up and headed for Manhattan to start all over again.

Returns to Palladium

Now Alvino and the King Sisters (who were likewise stymied in their "home town") come back to town—and since they have made their reputations elsewhere they move right into the berg's leading spot, the Palladium (Oct. 29). The band that couldn't get a break as a "local" is big-time stuff when it comes in from "outside." Just another funny twist in a funny business.

Krupa Clicking

Gene Krupa, hitting the Palladium on top of sensational marks set up by Woody Herman and at a time when many of his followers were busy getting their school classes lined up, nevertheless hung up a swell opening night turn-out, pulling better than 3500 payees through the gate. Gene's pull with the youngsters is so big that the Palladium inaugurated a new Sunday policy, opening its doors at 4:00 p.m., to give the kids plenty of opportunity to get their kicks out of Krupa. Idea seemed to be a huge success to judge by the opener.

Bands About Town

Casa Manana has lined up Ted Weems to follow Ozzie Nelson at the Culver City dancery. . . New Wilshire Bowl off to a big start with Franz Steininger directing Darryl Harpa's dance combo during the floor shows. . . Jack Dunn crew celebrating third anniversary at Zenda Ballroom-Cafe. . . Matty Malneck to Hollywood again, and at Pasadena's Civic Aud Sept. 12 and 13.

Don Allen, who operates a transcription service here, took up baton again for dance dates, with

Martha Tilton headlining his combo, which was set for Pasadena Civic Sept. 26 and 27. . . Freddy Slack sticking to one-nighters, turning in a top draw at Glendale's community dance.

Eddy Dunsmoor band led off for Reg Marshall at Portland's Palladium (Sept. 4) with Hank Windler on deck to follow. Both midwest territory bands brought to the Coast by Marshall, who is also handling Erskine Hawkins' western tour.

Notings Today

Ralph Lane, radio violinist, has opened a phonograph record rental library. . . Harry Rosenthal, former New York bandleader now doing character parts in pix, opened a music shop on the Sunset Strip with Buster Murray as partner. . . Larry Kent has abandoned the baton to take promotional job with local GAC office.



Faster than one of Bing Crosby's horses is Joe Perry, right, head man of Decca's Los Angeles studios. Here Joe is shown with Bing under "Decca Joe's" blanket, "Decca Joe" being a horse in the Crosby stables which the Groaner named in Perry's honor. Bing now is in South America vacationing and purchasing bantails; Perry is busy recording in Hollywood. *Down Beat* photo.

Harry James and Jimmy McPartland "dig" the NEW HARMON "Triple Threat" MUTE

TAKE THE "TRIPLE THREAT" APART AND YOU HAVE A FINE STRAIGHT MUTE AND PLUNGER!

ASSEMBLE IT AND IT'S THE BEST CUP MADE! THIS AND THE "WOW WOW" ARE ALL THE MUTES I NEED.



Send for descriptive literature and see your dealer.

JOHN LUellen

1640 Walnut Street

Chicago, Ill.



It's a 'Boom Bas' . . . Buddy Schutz demonstrates the proper and authentic technique for manhandling a 'boom bas,' a screwy sort of percussion job which he claims is used extensively in polka orchestras—not with Jimmy Dorsey's band, in which Schutz is the leather-pounder. With Buddy is his wife, Mrs. Marion Schutz. Pic was taken in Chicago shortly before Buddy and his better half journeyed to Hollywood to make a Paramount pic with J. Dorsey's crew. Schutz shot the pic himself via a string-pulling mechanism which clicked the shutter.

L.A. Tram Men Form Slip Club

Los Angeles—The first session of the Los Angeles Trombone Club, a strictly dance-band-and-kick-music-after-hour-listening-party for local musicians, was a financial flop here last month.

Some of the locals, under Phil Sherwood, are trying to raise enough money to rent a house where after hour jam sessions will keep the men in trim.

This first session, only members admitted, was held on the Venice Pier ballroom, and so the place and atmosphere was not conducive to the intimate surroundings usually called for in a party of this type.

As soon as a good spot can be found, the club will meet and have its fun as often as the officers and men decide, and the out-of-the-way downtown clubrooms brushed off.

L.A. Local Ups Jobbing Scale

Los Angeles—Local 47 slapped some sizeable boosts onto its price list for casual engagements with new rulings to go into effect Oct. 1.

New rate for singles calls for \$7 per man for all dance functions of two hours or less with \$1 for each half-hour or fraction thereof over that period and up to midnight. After midnight rate jumps to \$1.50 per half-hour or fraction thereof.

Price for New Year's Eve jobs was hoisted from \$10 to midnight to \$15 to midnight with the overtime set at \$2 per half-hour or fraction thereof.

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Here's Artie Shaw's Unit, Less Strings

In inset at far left top are Shaw, Lee Costaldo, George Auld, latter two polishing an apple. Brass section at upper right includes trumpets Page, Costaldo, Steve Lipskin and Max Kaminsky. Trombones are Morey Samel, Jack Jenney and Ray Conniff. At lower right Page and Artie are in duo "on mike." Saxists in the big shot are Art Baker, Mickey Folus, Gene Kimsey, Les Robinson and Auld. Dave is on drums, Mike Bryan, guitar, Johnny Guarneri, piano, and Eddie McKinney, bass.

Miller Hit By Non-union Labor Beef

Los Angeles—Glenn Miller is in a bit of hot water here over building of a home with non-union labor.

Has 20 Acres Near Pomona

Situation was called to the attention of Local 47 authorities by the Los Angeles Building Trades council and an investigation was made by John Boyd, new Local 47 trustee. Boyd reported that Miller had purchased 20 acres near Pomona, California and that construction had been started on the home under a non-union contractor who was the son of the former owner of the property. Boyd stated that Miller had been notified of the situation and that he was confident Miller would take steps to put himself back in the good graces of the Building Trades Council.

Fio Rito Cautioned, Too

Ted Fio Rito, who appeared here recently at the Trianon, was also named in a similar complaint lodged with '47 by the Building Trades Council. Turned out that Fio Rito had not actually started construction of home. He gave assurance that when he did the contractor and labor would be strictly union.

Music in Movies:

What Next? Movies Make 'Tea' a Song-dance Man

by HAL HOLLY

Hollywood—Well, folks, it's out. Those rumors that Weldon (sometimes known as "Jack") Teagarden had been persuaded to do a Zorina in the Paramount picture "Birth of the Blues" are now a hard cold fact. It's right there in the celluloid and your reporter has seen it with his tired old eyes that never expected to be dazzled by such a sight.

True, it's not exactly a ballet that Big Gate squirms through in a surprisingly competent, if somewhat sheepish, fashion. It's a cute little bit of terping with Mary Martin and Bing that, according to our spies, was framed by Bing as a gag on Teagarden and came out so good it went into the picture. But when Weldon's old gang in New York see him prancing through that act! . . . Well, Weldon, you have our sympathy!

It's a Good Show

We caught "Birth of the Blues" at a private showing on the Paramount lot after solemnly swearing not to write any reviews of the picture that would appear before Oct. 15. So we can't tell you what it's about but we don't think we're risking our Hays card if we say that in spite of a lot of hokum—all of it forgiveable—it is the best attempt Hollywood has made to date to give an authentic idea of what jazz music means, and it is swell entertainment from start to finish.

Check Hunts Songwriter

Here's one for the book. Most songwriters have to fight like hell to get their works into the ears of picture producers. When Lorenzo Barcelata receives a check shortly for the screen use of a song he wrote many years ago, it will come to him as a complete surprise. The song is *Maria Elena*, to which he wrote the words and Spanish lyrics, and which has been bought through the publisher, Southern Music, for use in background music for Paramount's

Vincent Loumans to use his unforgettable *Time on My Hands* as a Carol Bruce vocal in the Abbott-Costello opus, "Keep 'Em Flying." . . . Speaking of old songs reminds us that a swell moment in "Birth of the Blues" is Bing Crosby singing *Melancholy Baby* accompanied only by Perry Botkin's solid guitar with Teagarden coming in against the sustained notes with rocking licks reminiscent of Bix on the famous old Whiteman record.

Milt Britton, mindful of the rate at which Hollywood is buying anything that's funny or might be funny, making a bid for screen jobs with a full page ad in *Daily Variety*, the Hollywood trade journal. . . Republic has signed Judy Clark, the 17-year-old singer and dancer who has been appearing with Ray Heatherton's band at the Biltmore Roof in N. Y. C.

Joe Glaser arrived in Hollywood to chat with Orson Welles about Louis Armstrong's picture deal. . . Kay Kyser needed first aid treatment for a gash on the hand sustained during a burlesque duel with John Barrymore during the filming of "Playmates" at RKO.

RKO cooking up special exploitation for "Syncopation" in form of a nationwide "All-American-Band" poll of the type originated by the *Beat*. We'll bet Joe Public's selection will line up closely with the "All-Corn-Band" selected by *Down Beat* readers.

Richard Himmer postponed his opening at the Edgewater Beach, Chicago, to complete work on several screen stories he hopes to peddle here. A bit tough on his band unless they are busy writing pic yarns, too.

'Makes the Band!'



... says Lionel Hampton about the
VEGA ELECTRIC VIOLIN

Lionel Hampton pretty well summed up the reaction of the public and musicians alike when he said, "Man, that Vega Electric really makes the band!" We wouldn't go so far as to say that but after you've heard Ray Perry take a brilliant solo, then blend in with clarinets or a muted brass section you'll agree that it's really an attraction.

The VEGA Electric Violin is a superb instrument. It plays and handles like any real fine violin. It has a gorgeous silvery tone and it reproduces as smooth as silk. Have your dealer show you one today.

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PIANO CONCERTO

50c List Price—At your Dealers 50c
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LEEDS MUSIC CORP. RKO Bldg., Radio City, N. Y. C.

'Basin Boogie' Best Bradley Waxing Yet...

Mc Kinley's Blues Vocal Draws Rave as 'Hot Dogs' Beat Out the Real Jazz . . .

by DAVE DEXTER, JR.

ONE OF THE REALLY great records of the month appears under the Will Bradley-Ray McKinley billing, and peculiarly enough, contains a generous portion of the orchestrated boogie woogie figures which this corner on previous occasions has branded as synthetic and unsuitable. But Bradley's "Six Texas Hot Dogs" unquestionably hit the proper groove when they cut *Basin Street Boogie* on Col. 36340. Mac sings two wonderful blues choruses, tapping his brushes as he chants, and the leader loses his lethargic manner in blowing the greatest batch of trombone he ever unloosed on wax.

Also contributing much to the success of *Basin Street Boogie* are Lee Castaldo, blowing a gutty open trumpet reminiscent of Armstrong's earlier work; Mahlon Clark, clarinetting a la Goodman with a few ideas of his own to boot; Bill Maxted, beating a hefty gob of ivory which is as strong in the ensembles as solo, and Felix Giobbe, whose bass provides a complimentary note to the others' efforts. Far and away better than their previous attempts at *le hot*, this one has everything. And thus gets an unqualified recommendation.

Call It Anything It's Love is on the back, just for the ride. It's an ordinary big band job with a good enough Terry Allen vocal. On Col. 36340.

Jan Savitt

Victor is giving the Tophatter man full rein in his choice of material for the jukebox. And Jan chooses to give the drop to the classics, Jack Pleis' arrangements of *Prelude to Carmen* and *The Sorcerer's Apprentice* (Vic. 27570) appearing back to back. Al Lepol's trombone cops the honors, individually speaking, although his daring high register work is marred by poor intonation. Another coupling by Savitt pairs *A Drop in the Bucket* with *Why Don't We Do This More Often?* Bucket is by far the better with Lepol again soloing wildly. Ensembles are clean and nicely scored on all four and



Woody, Vic and the Groaner . . . Left to right, that order would be shifted to Bing Crosby, now in South America, on vacation, buying horses which he hopes can run; Woody Herman, who recently became father of a 6-pound, red-headed daughter, and Victor Young, Decca musical director on the Coast. Woody's band recorded four sides with the Bing chanting the lyrics, with Young supervising the whole bash. It's the first time Bing and Woody have waxed together. *Down Beat* pic.

ly improves every time he records with Gene's band. *Rockin' Chair* is an all-out Eldridge job with Roy blowing some of the most chilling go horn he's done in years—his anticipation of chord changes is phenomenal, and that's understatement. Note his last chorus in particular. *Tunin' Up* sounds a lot like Bob Chester's old Bluebird of *The Octave Jump* and is a messy hodge-podge of brass and drums with only Sammy Musiker's clarinet coming out of the fog unscathed. But tab that *Rockin' Chair* for kicks insurance. "Little Jazz" proves himself one of the Mr. Bigs of jazz with this demonstration of his talents, on Okeh 6352.

Benny Goodman

Four pops, one of them an oldie titled *Birth of the Blues* are BG's contribution to the pot. And for

Help Lovin' Dat Man, on Bluebird 11257. Competent singing—maybe even a little better than merely competent—but the piano isn't hers. It's by Billy Kyle, and refreshing as always.

Kirby's band, under its own name, debuts on Victor 27568 with *Bugler's Dilemma* and *Close Shave*. Smartly sophisticated jazz, this with Shavers, Kyle, Procope and Bailey soloing neatly.

Teddy Wilson

Reissues of *I Can't Believe that You're in Love and Don't Be that Way*, first with a splendid B. Holiday vocal, are first rate. Made in 1936, at different sessions. Buck Clayton's mellow muted horn is impressive on the "A" while Bobby Hackett and Pee Wee Russell unexpectedly pop up on the "B" side. And both sides are excellent. Col. 36335.

Les Brown

Nickel Serenade gets the best of any Brown disc to date with the possible exception of *Procession of the Sardar*. Abe Most's clarinet, Betty Bonney's singing and Wolfe Tayne's tenor shine. Flip-over is a better than average nov-

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Tommy Taylor and Peggy Lee marks their first wax appearance with the Goodman. Tommy sings *Anything* and *From One Love to Another*, neither of which is startling. Miss Lee does okeh on *Elmer's Tune*, although she's hardly a match for Helen Forrest. Best of the four is *Birth*, beautifully arranged by Ed Sauter, beautifully played by the band, and with two solo shots (Goodman's and Lou McGarity, trombone) capping the performance.

Goodman demanded that Columbia not issue *Elmer's Tune*, but his pleas went unheeded. Certainly it isn't up to Benny's standard, but at the same time it is one of the best versions of a song which isn't strong anyway. All four sides made in Chicago.

Una Mae Carlisle

John Kirby's band knocks off a clean accompanying job with Miss Carlisle on *Anything* and the old Jerome Kern evergreen, *Can't*

ely—composed by Ben Homer with lyrics by Alan Courtney—titled *Joltin' Joe DiMaggio* with Bonney again chirping, Bob Fischel tromboning and the whole gang shouting and howling for Wheaties. Clever stuff even if it isn't the righteous jazz. Brown's *It's You Again* and *City Called Heaven* are competent pop tune performances vocalized by Ralph Young. Okeh 6377 and 6367.

Sam Donahue

Skooter is composed and arranged by the tenor-toting leader. *Four or Five Times* is the classic immortalized by Sir Lunceford years ago. Both show Sammy's band to good advantage. *Skooter* is mostly Sam's tenor although Wayne Herdell gets off well on piano and confident trumpet (the guy likes Harry Edison's stuff) also is top drawer. *Times* is okay but no match for the earlier Lunceford Decca. Saxes voiced six feet apart also rate a mention on *Skooter*. And Ken Miesel's *Times* vocal is adequate. Okeh 6358.

Cootie Williams

Backed this time out by a B. Goodman contingent, the Coot abandons his plunger for a whirl at Louie's memorable *West End Blues*, one of Satch's most famous platters. And it's only honest to report that Williams does more than mere justice to the classic. In fact, it's a better performance than Louie's Decca and the equal of the Armstrong original, for with modern accompaniment (note Lou McGarity's gorgeous trombone and Johnny Guarneri's ditto piano) the Coot has an advantage. Chalk it off as a classic of 1941. *G-Men* on the reverse is at faster tempo and the plunger is in. Again Guarneri gets off some breath-taking pianolongies. If you know anyone around at this late date who needs convincing as to Williams' genius, this is the disc. Okeh 6370.

Rex Stewart

Cootie's ex-partner also has something to say on his own. And he says it, but good, on *Subtle Slough* and *Some Saturday*. Like Cootie, Rex uses a plunger on one side and an open bell on the other. Ben Webster, tenor; Harry Carney, baritone, and Lawrence Brown with his passionate trams all get small individual bits. Strictly in an Ellington groove, the nod goes to Stewart again for two exceptional performances. BBird 11258.

Charlie Spivak

And still this outfit shows improvement! Sonny Burke's imaginative, solidly-scored version of *Let's Go Home* (first recorded by Fletcher Henderson on Columbia) is just about Spivak's best, with the band getting a great beat. Reverse is a weird, descriptive piece titled *To Your Heart's Content* which improves with each spinning. Well recorded, too, on Okeh 6366.

Billie Holiday

Everyone's cut *Jim* by now, but it is the newly-wedded Billie whose version, although late, tops 'em all, including D. Shore's more publicized disc. Here is singing with a soul, and distinctive. *Love Me or Leave Me* also is first rate singing, and the band behind her bats 100 per cent. Two bull's eyes on Okeh 6369.

Harry James

It looks like a month for trumpeters, with James, Stewart, Cootie, Eldridge, Castaldo, Shavers, Clayton and Spivak all drawing good notices. James deserves his for his acetate of Dave Matthews' original, *Duke's Mixture*, a pretty jazz piece with Harry's horn deservedly prominent. Coupling, *Don't Take Your Love from Me*, is unimpressive except for an alright Lynn Richards vocal. The fiddles clam things up. But *Mixture* is in there, and good. Col. 36339.



Plug One . . .

the Night Watchman of Hollywood, the all-night record man with an audience of millions, looks happy as he starts to play an Andrews Sisters record. The jacketed gent seeking the free plug is Marty Melcher, road manager of the singing trio. Hank's real name is Bill Kelso and he's a pal of countless coast musicians and leaders. Pic by Ed Flynn.

Red Allen

A Sheridan Square is a little on the square side from a composition standpoint. Just a blues, at moderate tempo, Red chooses a broodic riff. But things pick up when Higgy takes his turn; his conceptions are from out of nowhere. Ken Kersey's piano also is intriguing. *Indiana* is hurt by a bad intro and astonishingly poorly integrated ensemble passages. But Allen goes good on his own and so do Eddie Hall, Hig and Kersey. Summing 'em up, it's spotty jazz with good and bad showing up alternately. Okeh 6357.

The Ink Spots

Billy Kenny's sickening, phony and pseudo-dramatic tenor soloing (voice, not a sax) continues on *Until the Real Thing Comes Along* and *Keep Cool, Fool*, but the Spots are their usual confident selves when Kenny isn't belching in a falsetto. Still the most popular vocal quartet in the business, either one of these is tailor-made for the jukes. But not for musicians. Decca 3958.

Misc. Albums

Best of the current crop of albums is Victor's Artie Shaw collection, similar in makeup to T. Dorsey's, recently issued. *Frenes*, *Begin the Beguine* (what, again?), *Stardust*, *Back Bay Shuffle*, *Dancing in the Dark*, *Traffic Jam*, *Moonglow* and *Serenade to a Sorrow* comprise the anthology of Shawian classics, and all are reissues.

Stardust (with Bill Butterfield and Jack Jenney) is the best of the eight; *Sorrow* has no place in the book. But a good enough cross-section of the Shaw career since he joined Victor late in '38 after laying eggs on Brunswick..

"Frankie Carle's *Encore's*" are eight piano solos

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Most Popular Records in the Coin Machines

SONG

FIRST CHOICE

SECOND CHOICE

1—I Don't Want to Set the World on Fire	Tom Tucker, Okeh	Horace Heidt, Col.
2—"Til Reveille	Bing Crosby, Decca	Kay Kyser, Col.
3—Jim	Jimmy Dorsey, Decca	Dinah Shore, BBird.
4—Blue Champagne	Jimmy Dorsey, Decca	Freddy Martin, BBird.
5—Yes, Indeed	Tommy Dorsey, Victor	Crosby-Boswell, Decca.
6—You Are My Sunshine	Gene Autry, Okeh	Bing Crosby, Decca.
7—A Rose and a Prayer	Jimmy Dorsey, Decca	Charlie Spivak, Okeh.
8—You and I	Bing Crosby, Decca	Glenn Miller, BBird.
9—Flamingo	Duke Ellington, Victor	Will Bradley, Col.
10—Yours	Jimmy Dorsey, Decca	Benny Goodman, Col.
11—Time Was	Jimmy Dorsey, Decca	Kate Smith, Col.
12—Marie Elena	Jimmy Dorsey, Decca	Tony Pastor, BBird.

WATCH OUT for *Time Was, Yours, You Are My Sunshine* and *Blue Champagne*, above. All are on the upbeat and yet to hit their full strength in the machines. Other fast-rising songs due to hit the "Big 12" are *Why Don't We Do This More Often? Chattanooga Choo-Choo, Piano Concerto* and *I*

"SLEEPERS"

(Potential Hits in the Coin Machines)

BIRTH OF THE BLUES—Bing Crosby has the lead on this oldie, revived by the current motion pic of the same name. And the Bing is on Decca. Benny Goodman's Columbia version is the best of the orchestral jobs. Either should garner jitneys nicely.

HEY DOC—Woody Herman was first to cut this novelty, and his job remains the best one for most locations. Cab Calloway has an okay Okeh disc while the Ink Spots (on Decca like Woody Herman) also is in. Hurt by a long poorly passes. But down and so Kersey, spotty jazz showing up

LOVE ME OR LEAVE ME—Billie Holiday and Dinah Shore, on Okeh and Bluebird, resp., have nice-enough records of another tune of yesteryear which is being revived with good results. There's little to choose from here with Holiday and Shore both turning in svelte performances.

WATCH THE BIRDIE—Sonny Dunham's Bluebird of this novelty from the Universal pic *Hellzapoppin'* is stepping out in front fast. Harriet Clark's singing seems to lure the nickels. Gene Krupa also has it on Okeh but the Dunham platter is going better, ops report.

JOLTING JOE DIMAGGIO—A surefire click, heavily plugged over Eastern radio stations, this waxing comes just as the nation is World series and baseball

Went out of My Way, all recorded by various bands and vocalists. For additional tips on which discs are showing early strength in the boxes, check *Down Beat's "Sleepers"* lists below. These are sent us by operators who are finding the records mentioned to be sure-fire coin-snatchers.

"SLEEPERS"

(Potential Hits in the Coin Machines)

batty. Les Brown has the only good record so far, on Okeh. Selling like mad in the East and already heading for some amount of popularity in the boxes.

NICKEL SERENADE—Another novelty which looks as a winner, Les Brown's Okeh is on the reverse of his DiMaggio side. But don't overlook it. Sonny Dunham has it, too, on Bluebird. Both should do well on all types of locations.

ISLE OF PINES—A slow starter, this lovely ballad as handled by the coin-machine king, Jimmy Dorsey (with Bob Eberly on the lyrics) is now making fast headway and looks set for a long, profitable stay in the machines. It's a slow, melodious Nat Burton tune which grows with every hearing. Decca. Watch also for the release of *In Old Hawaii* by Jimmy Dorsey with another of those Eberly-Helen O'Connell vocal duets. Jimmy himself thinks it may go as big as *Amapola*.

B-I-BI—A zany song, almost as screwy as *Hut Sut*, this novelty is geared for the machines by Carl Hoff (Okeh) with a nickel-nabbing vocal chorus by the Murphy Sisters. Hoff's first record, it may establish him as a "coin" leader his first time out. Horace Heidt also has it on Columbia and Bob Chester on Bluebird, but Hoff's is the disc with the potency.

Musical Horoscopes

Coleman Hawkins

by KENNETH ROGERS (Noted Writer and Astrologer)

Coleman Hawkins' chart shows that he has a many-sided nature. There is a little bit of every kind of personality in him; no one part of it is dominant. No matter what kind of experiences he ever has to face in life, there is a corner of his nature which helps him understand it.

He can play any kind of music. Though having his Sun in Scorpio he prefers, perhaps without realizing it, a score which carries an undertone of moody seriousness. Deep within he is intuitive, emotional, passionate and somewhat fearful. He responds to his surroundings, other people, the things that happen to him. When things go wrong he feels it deep down in his soul, and can only find a release for his inner unhappiness through music which moves his own feelings. He likes to play because his inner forces are roused to expression by his own music.

Bean's "Overlay of Verve"

But the melancholy undertone of his music can only be heard by the careful and understanding listener. He is no mourner, crying his lamentations aloud to a bored world. Coleman's Mercury and Jupiter in Fire signs supply an overlay of verve and enthusiasm which give him a light touch. He is too restless to concentrate on the tragic side of life, even though he recognizes it. His attitude is, "I know, so what?"

Mars in his chart indicates trouble with partners, business and



Harriet Clark On Two New Dunham Discs

New York—The four latest record sides to be made by Sonny Dunham's band feature vocal choruses, on *Watch the Birdie* and *Notin'*, by Harriet Clark, wife of Charlie Barnet and an expectant mother.

Miss Clark made the date after Dunham dropped Diana Mitchell as vocalist. Miss Mitchell is slated to marry Jackson (CBS) Wheeler any day now.

Ray Kellogg sang *My Foolish Heart* and *I and When I Grow Too Old to Dream*, latter a novelty. Arrangements were by George (Fox) Williams. Dunham and his band are still touring theaters after a record run of 10 weeks at Frank Dailey's Meadowbrook. Miss Clark's work with the outfit was only temporary.

Tommy Dorsey Makes Double-sided Disc

New York—Tommy Dorsey on his last date at Victor made a double-sided version of *None but the Lonely Heart*, arranged by Axel Stordahl and featuring the Dorsey siphorn. Band also made *Eli, Eli*, with Ziggy Elman's trumpet spotted.

Passionate, emotional, intuitive and somewhat fearful deep within is Coleman Hawkins, shown above, according to astrologer Kenneth Rogers, who reveals the horoscope of the famous tenor saxist in the accompanying article. Rogers says the Bean is apt to do his best work when he is pretty well on in years, "although this is no promise that it will be in the music field; in fact he is likely to switch to more than one other activity."

personal. He should either play a lone hand, having his own band, or else work for a group or company, but should never tie in with someone who has an equal say. Sooner or later there would be trouble.

Though his Mercury indicates (Modulate to Page 21)

Another Duke Album Coming

New York—Duke Ellington is under contract to Victor, but that company has never issued an Ellington album of prize records. Columbia several months ago got one

out which met with wide favor among musicians and hot jazz

Now Decca, which not long ago purchased thousands of rare old Brunswick and Vocalion masters, many of them containing great jazz of a decade ago, has announced that still another album of Ellingtonia will be issued soon. Among the classics to be included are *Cotton Club Stomp*, *Awful Sad*, *The Mooche*, *East St. Louis Toodleoo*, *Wall Street Wail*, *Jungle Jamboree* and *Black and Tan Fantasy*.

Dave Dexter of *Down Beat* is making the selections and penning the explanatory booklet to accompany the finished product.

Birth of a Fitch . . .

The writing and production of the summer series of Fitch Bandwagon shows, which have been featuring relatively unknown bands, have been in the hands of Ward Byron, shown knocking himself out on a script. Ward got his draft questionnaire just a few weeks ago, might be called up. *Pic by Tal.*

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Victor Releases Tyrone Power's Marine Salute

Camden, N. J.—Victor records have tossed together the Ray Block choir and the Al Goodman band to back up Tyrone (Rough and Ready) Power doing his *Ballad of the Leatherneck Corps*. It's a patriotic thing based on the exploits of the U. S. Marines. Power did it in a recent defense broadcast. In a gutty he-man style "Ty" gives a red-blooded recount of the Marines' work from then to now, describing the Tripoli trouble in 1805, the cleanup job in Sumatra in 1832, boxing the Boxers in China in 1900, and, finally, the landing of the Marines in Iceland. Ought to chill the fems.

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Swing Piano Styles

Nat Cole's Jazz Piano
Wasn't Quite for Church

by Sharon A. Pease

When Nathaniel Coles embarked on his career in professional music, he decided to shorten his name, the result—Nat Cole. Then came the inevitable "King," hence we now have Nat King Cole, pianist, vocalist and leader of the solid trio which bears his name. The group, which includes Wesley Prince on bass and Oscar Moore on guitar, has worked together for several years on the west coast, where they developed a large local following. Their jump into the national limelight was the result of a dozen good sides made for Decca and a successful tour through the east. At present the trio is midway in a 6-week run at the Capitol Cocktail lounge (Chicago) where they share billing with Eddie South and his Orchestra.

Son of a Minister

Nat was born in Montgomery, Alabama, 24 years ago last St. Patrick's day. Four years later his father, Rev. E. J. Coles, moved Mrs. Coles and their five children to Chicago. It was about this time that Nat first showed an interest in music and began picking out melodies on the family piano. His efforts were encouraged by his mother, who played a little piano and was active in the direction of choral work at the True Light Baptist Church, where Rev. Coles was pastor. She encouraged all of the children to study music and all have developed into talented performers. The eldest son, Eddie, played bass with Noble Sissle's band for seven years and now leads his own trio in Atlantic City.

Nat didn't get around to taking any piano lessons until he was twelve and by that time had already developed a good dance style.

"Our home was near the old



Here He Is Again

The same pic of King Cole which appeared in the *Beat* a couple months ago, but after technique columnist Sharon Pease got with the Nathaniel and found out what makes him jump, it adds a lot more interest to the pic. Read all about the famous Cole trio leader in the accompanying Pease article.

Grand Terrace," Nat recalls, "and I spent many a night in the alley listening to Earl Hines for ideas."

The six years Nat studied piano, the schedule was on a strict standard routine, as his teacher didn't share Nat's enthusiasm for dance music.

During this time Nat played for various functions at Wendell Phillips and Du Sable High schools,

Nat Cole's Decca Diddlings on 'Early Morning Blues'

Lively

which he attended. He also played for singing at his father's church.

"My church work was a constant worry to dad," Nat states. "I was inclined to play the accompaniments too much on the hot side, which often resulted in a familiar raising of his eyebrows that meant 'Tone it down, son, or take the consequences later!'"

Battled with Hines

Nat also organized his own ten-piece band and worked many school and club dances. Their first big break was an engagement at

Warwick Hall. A band scheduled to play a widely advertised affair tried to put the squeeze on the management for a boost in wages. Nat's gang responded to a hurried call, did a good job, resulting in more and better dates including a battle of music with Hines at the Savoy.

A year after Nat finished high school he booked his band into the Shuffle Along show which was (Modulate to Next Page)

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• Doubling in Brass •

Compare Chops to Sidewalk, Says John

by John O'Donnell

If you can't get *mad* and press them out you really are a ten o'clock performer. Many fair brassmen are pressing their way through some fine jobs, and I say more power to them. I would rather press and work than to use or try to use non-pressure and starve.

I say that to point out to you that there is no such thing as non-pressure and that your biggest worry should be—find out the secret of pressure. There are really only two kinds of pressure, chop pressure (meaning base) which comes in automatic, and mouthpiece pressure produced by pressing horn and mouthpiece in towards chops with arm and hand.

What Could Be Clearer?

Chop pressure is correct. That means that when you have perfect balance on lower and upper chop (meaning gums and jaws) your base pressure becomes stronger than mouthpiece pressure (a feeling like you are pressing chops against mouthpiece instead of mouthpiece against chops), and if all things are correct you can and will use them subconsciously.

As the naturals say, you just take a breath and play.

In explaining why chop or base pressure must be stronger than mouthpiece pressure to be correct, I will use the following example: Compare your chops or base to a sidewalk and your feet as your mouthpiece. Now as you walk you are using feet pressure and are conscious of that pressure unless you are Superman and can walk in space.

But when you figure it out, the sidewalk really is pressing or holding firmer than your feet. So it is when you play correctly from and with your chops. That base is pressing or firmer than mouthpiece pressure.

Now until you are master of chop or base pressure you should learn when and how to use mouthpiece pressure. So many brassmen become helpless (not tired) simply because they can't get in and stay in the groove (meaning they can't get connected with their correct base).

Some Have Hell of a Time

Many times the lips or embouchure between the mouthpiece and chops is raising heck with them. Some have a puckering condition that comes in ahead of pressure. Some have a tightening of the corners that happens before pressure. Other things can happen. All can keep you from getting in the groove. You can't even get mad and play, which shows that you are really being taken for a ride.

To stop all these bad embouchure habits that are continually making you helpless, use the following exercise: Get on natural. Breathe and quickly press to play before any wrong things can take over. If done correctly, you can at least get mad and play.

Watching a suffering brassman trying to play with non-pressure sure is a laugh and I get a kick out of Superman, walking in space.

Customs Panic Fast Becoming Yankee Custom

by BRAD McCUEN

Montreal—Clyde Lucas and his entire orchestra with assorted wives and sisters were held up at the Rouses Point customs offices for five hours recently. Cause of the wait and much worry was tenor man Dave Edelman of the band who became lost after dark down in the Adirondack mountains. Dave was a new father as well as a new car owner, which is explanation enough.

Clyde and the band played the Forum in an eight day engagement which was similar to the Monte Proser Dance Carnival idea. The boys also hit Ottawa on this Canadian tour before heading to Philadelphia for the fall.

Technique

DOWN BEAT

George Frazier Debuts as Composer



BOSTON—When Count Basie and the band played the Ritz roof here recently, jazz analyst and *Beat* columnist George Frazier was inspired to composition, but musical this time, instead of literary. He batted out a jumpy little thing called *Harvard Indifference Blues*, especially for the Basie boys. The Count is due to record it for Okeh this month. Vocalist James Rushing is at the left here, George in the center, and the Count at right.

Bob Chester Is on Rise At Log Cabin

New York—Bob Chester's sudden rise from a knocked-about, road-weary territory band to one of the prime faves in the New York area is still on the upbeat. Chester was impressive at the Hotel Astor last month and is doing an even better job now at Log Cabin Farms, Armonk, N. Y., where he followed Les Brown on Sept. 23.

Arnold (Red) McGarvey joined the band Sept. 8, as guitarist. McGarvey is the same "Red" who once plunked box for Red Norvo and Ray Noble.

On his last Bluebird record date, Chester made a jazz original called *Harlem Confusion*, a "V for Victory" song titled *From Maine to California*, and two pops, *Magic of Magnolias* and *B-I-Bi*, with vocals by Betty Bradley and Bob Haymes. Chester himself does a wee bit of chirping on *B-I-Bi*.

Ted Alabaster, Chester's manager, has inaugurated a "Bob Chester Memory Test" as a Thursday night added attraction at the Log Cabin. Chester is set 10 weeks at the spot with plenty of network air to soak up.

Orchestration Reviews

★ by TOM HERRICK ★

'All that Meat' Is Fats and Fud's

All that Meat and No Potatoes

Published by Feist, Arr. by Fud Livingston

Fats Waller penned this riff tune, which is finding its way into most of the big boys' libraries. Trombones on a light bass figure *à la Little Brown Jug* open up the intro with piano taking a 4-bar solo. The bass figure continues into the first chorus which features a trio made up of trumpet, clarinet and tenor sax. After the two brace choruses Livingston writes some solid ensemble in a couple of nicely orchestrated last choruses.

The Spirit Is Willing

Published by Mutual, Arr. by Jerry Gray

This is that fine Jerry Gray original which Glenn Miller has been giving such a plug over the air lanes lately. It's a slow relaxed sort of manuscript with an abundance of solo trumpet work and unison sax lead. Eight bars of saxophone organ in the intro back up the second trumpet in a plunger solo. Gray lets the saxes take a peek at five sharp in their unison first chorus. At C second trumpet gets four bars, followed by a pretty cup muted first trumpet lead. At E there's more second trumpet growl, followed by another first trumpet solo. More unison sax comes up at J, and second trumpet is again featured on the finale.

Be Honest with Me

Published by Western Music, Arr. by Vic Schoen

You've heard Master Crosby do this latest tune of Gene Autry's quite a bit lately. It's a 16-bar deal and a catchy little tune. After the brace choruses, which are split between the brass and saxes, the saxes spend four bars in establishing a riff background figure, then go into C with trombone on the lead. At D reeds get on a unison melody, while the brass play some solid riff figures. E is ensemble for eight with a sweet trombone taking it out.

Fur Trappers' Ball

Published by Kay Cee, Arr. by Joe Bishop

This is another Woody Herman special composed by James Noble and arranged by Joe Bishop. It's in that typical Herman groove—the usual blues sequence of chords and instrumental solos galore after the opening rif choruses. Cup mutes take the first repeat with sax organ. The first repeat jam chorus goes to trombone. Tenor takes 24

B-I-BI

Published by Rinker, Arr. by Jack Mason

Here's one of those *Hut Sut* deals, in a medium jump tempo. Strictly a novelty tune, this is one where the band can build a little presentation. The first part of the arrangement can be largely vocal if need be. Trombone takes the solo at D and second trumpet at E. The last choruses jump nicely.

The Birth of the Blues

Published by Harms, Arr. by Elmer Schoebel

With the new Paramount pix, "Birth of the Blues," comes a revival of a good old standby which Mr. T used to do right well on. After the introduction tenor gets the solo and later collaborates with unison brass. Mr. Schoebel sticks in a verse before the brace chorus, something very unusual in modern day stocks. The arrangement ends at the end of the second repeat chorus.

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Small Band Banter

by EDDIE CHARLES

Back to the coke ovens after a pleasant vacation. Have to get going fast-like to wade through all the mail.

Roy Ellender, 87 Quincy St., Rochester, N. Y., wants to know where he can get arrangements for piano, bass, drums, clarinet, alto sax and trumpet based on the John Kirby style. Also a list of other small band arrangements he could purchase. You should be flooded with manuscripts within a week, Roy.

Thanks to Bill Curtis, still packin' em in at Club Puritan, Mendota, Ill., with Blondy Penman's west coast band, for an interesting letter. Bill has an inexpensive idea as follows: Have the lads

each go to a different dime store and buy a round of ties, usually costing about 15 cents each, and you'll have four changes of ties, this to get away from the monotony of black bow ties.

Still Still at Log Cabin

It's surprising the number of small combos that stay on a location from one to three years. Indicates lots of rehearsing and adding new material to avoid boredom. Jack Still with four men has been at the Newtown Log Cabin, Newtown, Conn., over a year. It beats one-nighting, what? Harl Smith, who'll be leaving Sun Valley Lodge, Sun Valley, Idaho, soon, hasn't been out of work for years and years. He's looking for an accordionist who doubles piano and sings—can offer a year's work at an excellent salary.

Remember the "Neighbors" back in '34 at WLS, Chicago? They've added another instrumentalist to their excellent vocal trio and are currently at the 2800 Club, Dayton, Ohio. Three of the lads are brothers, Verne, guitarist, Lorrie, bass viol, and Willie Quiram, fiddle, sax, and clarinet.

Jess Hotchkiss, bass, Gail Olsen, vibes and accordion, Bill Brammer, guitar and Jay Cameron have been on the staff of WHLD, Niagara Falls, N. Y., for 14 months. Here's a field that hasn't even been scratched. Small combos with excellent vocalists and musicians capable of joining the staff bands on sustaining shots as well as commercials. Bill Alexander is going

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Technique—News

Chicago, October 1, 1941



Mike Riley 'Terrific'

Mike Riley, of *Music Goes Round and Round* fame, has an 8-piece screw-ball combination at the Brass Rail in Chicago that is really terrific. Herm Crone is arranging for the band, as well as playing fine piano and beating Mike over the head. This is blitzkreig entertainment, with a capital blitz. I've noticed many small bands using the M.C. technique, announcing each number along with a couple of quick quips. Mike goes all out with novelties that are packed with laughs—my suggestion is that you don't get too risqué, though. Also actually play a number once in a while.

The Diplomats, a 6-piece band, now at Wayne Country Club, Tyler, Hill, Pa., have Graham Gardiner on drums, Gus Good, piano, Andy Hamilton, bass, (the Diplomat Trio) along with Freddy Masters, trumpet, Artie Seaberg, tenor sax and clarinet, and Al Brydof, accordion.

Ralph Stuart, Novak's Cape Cod Terrace, Buzzards Bay, Mass., has Tony Jackson, Buddy Barker, Art Richards, sax, Tony Polito, trumpet, George Sholes, piano and solo vox, and Ralph Stuart, drums. Vocals by Peggy Dugas and Art Richards. Uses three tenors. You can get plenty of jazz kicks out of three tenors, Ralph, and you can modernize the novelties so even you enjoy them. Don't mind the customers, they only pay the bills, so let them be ickie.

Hirsch at Bide-a-wee

Doc Hirsch and the Starlighters have the good doctor on alto and clarinet, Bill Smith on alto and same, Bob Edgar, tenor and clarinet, Nick Pappas, trumpet, Norm Green, piano, Lin Sallee on drums, Bide-a-wee Park, Columbus, Ohio.

Music for You by Kenny Blue, Club Fiesta, Jackson, Michigan, using Ray Frappier, Ed Snape, Larry Schwartz, sax, Wallie Millard, trumpet, Wayne Hale, bass, Jim Appleton, drums, and the Blue on piano and solo vox. Everybody doubles on vocals.

Speaking of doubling on vocals, many of the better singing outfits have the same teacher and vocal coach, who suggests improvements in vocal arrangements, and generally smooths out the rough spots. Some of the singing we've been doing for years can be rehashed, a crescendo here and there, a solo voice now and then to avoid monotony.

What did the Fire-fly say as he backed into the lawn-mower? Deelighted, no end. Well, after that chestnut, adios!

Lester Boone Has Trio at Blue Door

New York—Lester Boone, colored saxophonist and stick blower, has his own trio at the Blue Door, Flushing, L. I. With Boone are Hubert Joseph, pianist, and Floyd Casey, drummer. Boone once worked with Louis Armstrong and other "names."

TOM TIMOTHY

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• Sax Problems •

Air Control Important For a Smooth Tone

by Norman Bates

Resistance in the saxophone is usually self-inflicted. There is always that tendency in saxophone players to force the tone before they have proper command of the instrument.

Power, intensity and register continuity are all by-products of the reed resilience. No other part of the instrument has so much influence over as many elements and yet gets so little detailed attention.

To analyze, the average reed is but a thin blade of cane which is vibrated by a concentrated stream of air. It is through the correct understanding, care and adjustment of the reed's fluctuation that depth and freedom of tone are obtained.

Illustration on Fiddle

For example an open tone or unfingered note on the violin is naturally free and unhampered, whereas the closed note has a tendency to be stuffy. Through perfect bowing of the string and finger touch, a good violinist can make both notes sound alike.

Not so the sax man. If he has a muddy note such as a middle D on the instrument, he just tries to force it out, with the result that the reed chokes and stalls. What really impairs the tone is not the energy used but the fact that it is uncontrolled.

Take for another example the dub and the pro golfer. Both use lots of physical and mental effort in order to hit a ball. However, the pro's game is superior because his energy and nerves are trained. It is an odd fact but nevertheless true that coordination of mind and body and nerves are obtained only through the habit of concentration and physical repetition. To get down to cases: air, which is an elusive element, must be consistent.

Edgar Drake Arrives after \$1,300 Panic

by SIG HELLER

Milwaukee—The hottest band in town, and we don't mean from a jazz angle, because they play sweet music, is that group working under Edgar Drake. Drake has had a fine band for a long time, but it wasn't until they returned from a disappointing road trip that they really arrived.

It was a pretty disgusted group of musicians that Drake brought back from Biloxi, Miss. The boys were contracted at Broadwater Beach hotel for six weeks, but quit after only four weeks and, according to Drake, with more than \$1300 in salary due, for which the leader has already filed claim.

Drake took his boys into the Wisconsin Roof ballroom for a few weeks, and the band sold out so heavily that the three choicest plums in Wisconsin dropped into Drake's pie—the Modernistic ballroom, the Schroeder hotel, and the Milwaukee Sentinel Feminine fair. It's the first time in Milwaukee's history that a band has had these three much sought after jobs one after the other.

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Motorville Men on an Off Night . . .

Dixieland music several kilometers north of the Mason Dixon line, is barrelled out at the Yale Bar, one of Detroit's jam spots. Getting their relaxed kicks, all too rare these hectic days, are, left to right, Nap Trottier, cornet; Johnny McDonald, tenor; Bill Stegmeyer, clarinet; Freddy Greenleaf, cornet; Mickey Steinke, drums, and Bob Schmuck on piano. Stegmeyer, under the name of Bennett, leads one of Detroit's best big bands. *Gordon Sullivan pic.*

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Harry James, in collaboration with his father, Everett James, supervisor of music at St. Anthony's School in Beaumont, Texas, has written his second book on trumpet methods. The book, published by Robbins, will combine academic training rudiments with exercises showing how these fundamentals can be applied to the modern stuff.

A gang of James' own valve interpretations on some of his better known solos will supplement the exercises along with several chapters of advanced technique. This book, tabbed "Harry James Trumpet Method," is a supplement to his first instruction book, which was titled, "Harry James Studies and Improvisations."

James, the elder, besides his work at the school, gives private lessons and until 1930 had been bandmaster for numerous circuses and shows.

Instruction for Keys, Squeeze

Andy Arcari, well known accordionist, has just completed his second keys and squeeze instruction method book which will be published soon by Nicomed Music Company under the title of "Second Year Piano Accordion Method."

Chick Castle, Chi manager of Chero Music, got off a cute stunt in the promotion of their *I Don't Want to Set the World on Fire* by plugging the tune and Tommy Tucker's waxing of the same on the cover of a match folder.

Garrick Music pubs are releasing a BMI item tabbed *Wand'ring Sparrow* with the orchestration by Jimmy Dale, Ray Hibbler, author of *Melancholy Lou*, is responsible for the words and stuff.

Boosey, Hawkes and Belwin have published a band guide of 41 compositions for class A, B, C, and D type bands. The guide contains the complete conductor's parts.

Doraine Music is plugging *I Wish I Had a Sweetheart* penned by Frank Davis, Sam Braverman and Win Brookhouse.

Mercer Writes for This'n

Johnny White, Remick nabob, has lined some recordings on the tunes from the new Warner boys flick, "Blues in the Night." *Blues in the Night; Says You, Says Who, Says I; This Time the Dream's on Me*, and *Hang on to Your Lids*, *Kids*, are the ditties and the men who are reported to wax same are Shaw, Lombardo, Herman, Calloway, Pastor and Jurgens, no less. The pic will star Priscilla Lane among others with Johnny Mercer and Harold Arlen handling the music.

Rubank, of Chi, has published a manual by Ted Hunt aimed at the development of orks in schools and colleges. The book explains the requirements of each individual as well as each section with special emphasis on teamwork. It covers exercises for each section and includes pages on rehearsal and performance. Sells for a bob and a half and is titled "Organizing and Conducting the Student Dance Orchestra."

Three of ASCAP's top tuners penned *Honorable Moon* for the United China relief and ASCAP granted a special blanket release for the ditty so it could be heard over all networks. Scribblers who gave this tune to the U C relief were Arthur Schwartz, Ira Gershon.

win, and E. Y. Harburg.

Viola Geraen and Simon Balicer have recently turned out three new tunes. They are *Love Will Never Die*, *America Awake*, and *For American Freedom*.

Peggy Glover got off a cute one when she penned *The Nasty, Nasty Nazi* as a crack at the propaganda mills over there.

Are Ya' Fer It? a new tune by King Nat Cole is getting plugs by the Alvino Rey band and the King Sisters. They may put it on wax soon.

They tell us that the "Boogie Woogie Blues Folio" by Clarence Williams, George Thomas, and Cow Cow Davenport is in the sixth printing and going strong.

What? Another Hut Sut

The Charles Rinker pubs have come out with a new tune that'll have the chirpies throughout the country tongue twisted for weeks if it becomes as popular as they say. The lyrics run something like this, B-i-Bi, B-o-Bo, B-i-Bit-ty-Bi, B-o-Bi-Bit-ty-Bi-B-U-Bo, Bit-ty-Bi-Bo-Boo-Boo-Blub . . . bulb, we can't seem to get it, but that's the idea and they call it, oddly enough, B-I-Bi.

Leeds have published a song folio titled "Andrews Sisters Rhythm Song Folio," featuring twenty song hits which include *Rhuboogie*, *Beat Me Daddy*, *Scrub Me, etc.*, *Well All Right*, and others.

Sam Fox publishers have recently issued a Music Educators Guide in which they endeavor to present a condensed description of selections published for choral and instrumental groups in the educational field.

Robbins, Feist, and Miller publishers tell us that their patriotic composition, *Ballad for Americans*, will be presented at the Worcester music festival, October 10, by a chorus under the direction of Albert Stoessel with Julius Huehn as vocalist.

Fred K. Huffer has written a patriotic ditty *Hail to America*, which has been published by Chart Music and featured by Walter Blaufuss. Blaufuss is the ork leader on the Breakfast Club and the Farm and Home Hour.

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More of 'Surj's' Reveille Rave

(Jumped from Page 11)

tioned in the department of public relations at Brooks Field. Grant was formerly hooked up with Columbia Artists.

In the same department at Brooks is Howard Seymour. Howard was formerly a publicity man for Gene Krupa. Also doing his year plus at Brooks Field is Cy Havera, ex-Woody Herman valve.

Logan Muster says he is a volunteer enlistee in the Army Air Corps at Langley Field, Virginia, and asks, "Where is Bon Bon, singer, formerly with the Jan Savitt hatters?"

Bon Bon has just finished an engagement with the Sonny James band at Log Cabin Farms, Armonk, N. Y., and is probably back in New York City at this writing.

A note from Rodman Bingham, now at Ft. Leonard Wood, Missouri, says he'd like to hear from some of his old pals that are still on civvie street. Rod was manager of the Ran Wilde band.

They say Tony Zimmers, ex-Larry Clinton reed, hocked his horn the day he was inducted and the army had to buy him a three hundred buck sax before he could play in the camp band. Tony has been transferred from Camp Croft to Indian Town Gap, Pa.

Our Uncle has really spread the Ace Brigade band around. He shot Al Page, arranger-88er, to Camp Robinson, Arkansas; Drummer Peke Sechrist to Camp Walters, Texas; Buddy Curran, vocalist, to Camp Roberts, California; Doc Hess, reed, to Camp Custer in Michigan, and saxist Marty Weitzer to Camp Unknown. Say, Marty, how do ya' like it there?

Lew Richardson, Everett Hoagland's former valver, left his chair to become a looie for Uncle.

Sgt. R. H. Martin, Camp Croft, S. C., sends us a letter dated September 3 stating that we left Ralph Hinman off the roster of the Croft band in our column of September 15. So we did, but Martin, old man, how could you find that our twelve days before the fifteenth issue was out? Do you have a spy in our desk drawer?

This Camp Croft must be a very mellow spot, for our ops tell us that Forgotten Ralph Hinman, solid 88er, has whipped out a pair of tunes, *Let's Talk about Love and Your Number's Up*, which keep the cats down there whistling the day long. But that's not all, for in the next tent Bob Acri, keyman turned viber, penned a swingeroo tabbed, *Spartanburg Stroll*, and a balled with the handle, *You're the Only One for Me*.

While on a furlough recently, Acri jumped up to Chi to do a little jamming with the cats around. Acri was here for two weeks and found time to wax a couple with George Barnes and put in four days subbing for Roy

Shields over at NBC, "I picked up more green in those four days than I could in four months in the Army, but I ain't kicking," said Acri.

George Avakian, erstwhile Yale student and Columbia authority on



Benny's youngest brother and until he was inducted, was one of the hard-working "executives" of Regent Music Corp., headed by brother Harry. The Goodman family now is wondering what goes with the draft boards — while young Gene lugs a rifle in the blazing sun in that famous peach country. His wife was in the "Hellzapoppin'" show.

Red Graham once had a band at the University of Missouri. Later he led combos in and around New York, his home grounds. More recently he was featured vocalist with Mike Riley's jam group. But now Graham's chirping comes from behind huge anti-aircraft guns at Camp Davis, N. C. He was recently inducted and is with Battery "H" of the 96th C. A. A. A mess of the Beat's readers will remember him.

And from Pfc. Johnny Manenti of Fort Dix, N. J., come glowing reports on another fine band at that camp. Johnny is a guitarist and in the band are such prominent joes as Kelly Camarata, Georgie Doran, Tebough (that's no typo) Johnson, trombones; Buddy Meyers, Bill Hargin, Walt Rogacki, Flash Simon, saxes; Frank Homesack, Sammy Moss, Howie Zipp, trumpets; John Tuttini, drums; Ed Rosevear, bass, and Ted Finkelstein, keys. Comarata's brother Tidie of the J. Dorsey outfit has been supplying some mighty foxy arrangements, for free, and the band has been doing a lot of broadcasting. Manenti has been wearing the khaki nine months now and doesn't hesitate to point out that his group is as fine as Herbie Fields' band at the same camp. Shoot us that pic, Johnny, and if it fits your Sarj will lay it down on this page in a future Beat.

That invite, of course, goes for all you Blows in the service, but make the prints candid and sharp! And be sure and identify everyone in the pix.

Illustrous Duo . . .

Last month Louis Armstrong brought his band down to Pensacola, Fla. for a date, and while down there, the boys of the Harbor Defenses really took Satch and the lads to their bosoms. Here Col. Lloyd B. Magruder, the commanding officer, poses with our boy, Sharp, ain't they?

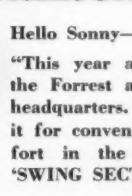
rare hot records, was inducted into the forces last week and was waiting his time out at Camp Upton, L. I., before being shipped off to a Southern camp, as yet undetermined. Let the Sarj know where you wind up, Vakky.

The Goodman family has been touched by fate, or some screwy something. Irving, the trumpeter, was drafted but later rejected because of a "bad" back. He is unmarried. Now he's back with Vaughn Monroe's brass section. But his younger brother, Gene Goodman, who is married, was taken a few weeks later and now is at camp in Macon, Ga. Gene is

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Calls Lu Watters' Band Frisco's Contribution to the Art of Jazz

by DAVID ROSENBAUM

Each summer, one of *Down Beat's* most famous critics—Dexter, Frazier, Avakian or somebody—treks to the coast and reports on the lack or wealth of hot jazz. For some glamorous reason the coast to these vagabond critics is limited to the Hollywood area, and the best jazz is relative to the number of eastern name bands touring the movieland sector. Your Mr. Dexter notes that with Ellington, Lunceford, Miller, Herman, Hines, and Barnet, all playing in and around Los Angeles, the native cats are being sent as they never have before.

Dex's Virgin Ears

Should Mr. Dexter come up the coast, stopping long enough in San Francisco's Dawn Club to listen to Lu Watters' Yerba Buena Jazz Band, he would hear a brand of music to which his ears have hitherto been virgin.

Lu Watters' Yerba Buena Jazz Band, although based on traditional New Orleans lines, has a flavor of its own which reflects the history of cosmopolitan San Francisco. It seems the best in jazz, or in any art form, flourishes in a turbulent and struggling environment. Witness the story of jazz with the growth of New Orleans and Chicago. Lu Watters' music with its rags, stoms and blues shows the influence of San Francisco's solid environment and history—the Barbary Coast, of the Vigilantes, of crime and terrorism, of the struggle for law and order, and the hope for the future—all conducive to the original and best in the native American music-hot jazz.

To compare Lu Watters' music with other jazz styles, one might say it approximates the recordings of Jelly Roll Morton of 1926 as waxed on the Bluebird re-issues, and the Hot Five and Hot Seven

Armstrong's. Many of the tunes are originals as *Bell Hop Rag*, and *Yerba Buena Stomp*, but traditional as *Ostrich Walk* and *Wolverine Blues* are given authentic treatment. The rhythm of course is two-beat and the melody is played rhythmically, simply and direct.

Here's the Lineup

The personnel includes Lu Watters, cornet, who enjoys a respected reputation among musicians. Bob Scobey plays a solid second cornet. On clarinet is Ellis Horne (of the Johnny Dodds school) whose counterpoint is indispensable. Turk Murphy's trombone builds a solid foundation for the other players. The rhythm

section rounds out with Jack Gerback on bass; Wally Rose, piano; Clancy Hayes, banjo, and Bill Dart, drums.

The band makes no compromise with commercialism and its enthusiastic supporters are backing, among other engagements, the week end Dawn Club spot with a half hour outlet over station KYA.

Tommy Dorsey, Bob Crosby and Wingy Manone have tried to lure members away with tempting offers, but the boys are sticking together to play the jazz they feel is right. Whether they succeed or not is another question—witness the sad fate of most small jazz bands. But their backers are working hard to educate the people to the righteous jazz, and if the growing support is any indication of the future, this deserving small jazz combination eventually will be a commercial success. Musically, the Lu Watters' Yerba Buena Jazz Band has already made a niche in the Jazz Hall of Fame.



How to Make Friends . . .
Joe Reichman will always be a Number 1 pal to the W. E. Mooney family of Memphis. And he'll have plenty of other friends, too, if he continues his practice of giving a \$25 Defense bond to every baby born on Sunday nights in the cities in which he is appearing with his orchestra. Here Joe is shown presenting Nancy Ruth Mooney with her bond, which her mother, Mrs. W. E. Mooney, Box 377, R. R. 3, Memphis, accepts. Joe also has been converting followers via his Victor waxings.



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The Four Sharps are led by Julian Gould, pianist and singer, and booked by Wm. Morris. Walter Bloom is now personal manager of the group, which made its big time debut Sept. 22 on the NBC Chamber Music Society of Lower Basin Street program. Shown are Marty Como, guitar; Angie Bruno, electric fiddle; Bill Houston, bass, and Gould. They hail from New Jersey.

Carlsen to Junk Band, Become Air Instructor

by SIG HELLER

Milwaukee—Bill Carlsen is going to quit the band business. At the present time, Bill is busy finishing up a group of one nighters in preparation for his new career as flying instructor for the Midwest airlines. Bill has been a flyer for some years, has owned his own plane for a long time, and has many times expressed himself that his happiest hours were spent in the air.

Carlsen started his orchestra in the late 20's at the Wisconsin Roof ballroom and rapidly became a Milwaukee favorite.

Bill experienced a bit of trouble in Denver last year and his outfit broke up. This undoubtedly hastened Bill's decision to become a flying instructor.

Local 8 loses one of its most

capable leaders when Carlsen turns in his card.

Ted Meisenheimer is all set to go into the newly enlarged Lakota's cocktail bar, where the owners recently poured 65 gees into improvements. Ted's group will feature swing as played by Ted on guitar and fiddle, Joe Ahrens on clarinet, Hank Colavito on the 88, and Artie Kay on bass and vibes. Meisenheimer, for five years arranger and 1st fiddler in the Riverside theatre pit, will write his arrangements to feature four part passages with one finger guitar, one finger piano, vibes and clarinet.

Phyllis Lane Gets Big Break With Arnheim

by BOB FOSSUM

Rockford, Ill.—One of Rockford's vocal stars, Phyllis Lane, has joined the Gus Arnheim band, currently at the Baker Hotel in Dallas, Texas. Miss Lane, whose real name is Tritz, sang with several Rockford dance groups before joining Arnheim.

The hotel situation here looks a good deal better as the fall season comes on. The Hotel Faust has straightened out its difficulties with the local union and is expected to reopen the Rainbo room shortly. Last bands to play the spot were those of Charlie Agnew and Louis Panico. Over at the Hotel Nelson Bob Rafferty has replaced the society crew of Palmer Whitney while at the Lafayette Russ Winslow is planning on adding trombone to his quartet with several men being looked over for the spot.

The army lost a fine piano man when Lucien Rimmelle was granted a deferment by his local draft board. He is now playing at the Blackhawk in Beloit with the Pete Scott orchestra. The Scott combo lost their trumpet man, Lee Vodak, recently to Doc Lawson.

Mickey Cherep's Home Burns Up

Miami—Mickey Cherep, the *Beat's* local reporter and an executive of the local union, was a victim of a fire which three weeks ago swept through the two-story garage apartment belonging to him and his wife. All of Mickey's belongings were destroyed. He and Mrs. Cherep were not at home, as Mickey was working with a band at Hollywood, Fla., at the time.

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Finds Frisco Jump Spots Short On Drummers, Long on Jazz

by DON LANG

San Francisco—Getting away from all the lead tenor, fiddle, phony rhumba and other commercial bands that reek up and down the west coast, this town has at least two joints (probably not any more) that dish out a solid four.

Both spots, located just around the corner from one another near Sutter and Fillmore streets in Frisco, "The Town Club" and the "Club Alabama," use colored bands and cater almost exclusively to the Negro and wandering hep cat crowd.

Best spot, except for the lack of a trumpet in the outfit, is the Town Club, where five men kick out musically good stuff and a fine sit-in session on Sunday afternoons for the local musicians who like to play with a beat.

Ex-Basieite on Alto

On the band, no leader especially designated, is Buck Campbell, tenor; Bill Owens, alto; Ed Hammond, bass; Pat Patterson, piano;

Coleman Hawkins' Inner Workings

(Jumped from Page 15)

he won't study, his Jupiter indicates that he should keep up with the times, following the latest styles in music or even originating his own style. He would make his best progress this way. When things are not going right, when he is in difficulty, he should look about for a change. A new appeal will always have better pulling power than the old.

Will Improve With Age

At the same time, he should play primarily to men, and to older people. He has an instinctive sympathy with age, due to his Venus in Capricorn. He may not realize this at present, but he will when he gets older. In fact, the older he is the happier and more contented he will feel, and he is apt to do his best work when he is pretty well on in years. This is no promise that it will be in the music field, in fact he is likely to switch to more than one other activity before he plays the final bar of his life.

Coleman Hawkins is entering an extended period of powerful, malefic transitory influences. These will bring trouble, upset, change, responsibility and worry. Perhaps bad health as well. Some changes in the fall of 1941 are unlikely to turn out as well as he expects. There are a number of sour notes in prospect for the coming 18 months, or more. He would be wise to sit tight, save his money, follow a regular life so as to keep his health in good shape, and stay out of mental, physical, legal and all other kinds of conflict. It was mentioned above that change brings benefit. Through most of his life that holds good, but not for this year and a half, or two years. If he could find a safe spot, a personal bombproof shelter where he could "hole in" and let the troubles of the world go by, he should grab it. He should try for security first, a big pay check second, and he will be better off in the end.

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No Obligations **CONRAD** Don't Forget Ed

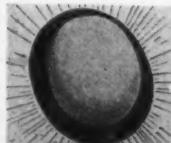
ATTENTION BRASSMEN!

New Stone Lined Mutes

Go Hollywood With
KAY KYSER'S BRASS SECTION



Leading brassmen all over America praise these mutes for their free, easy blowing and pleasing tone-qualities.



SENSATIONAL! The NEW Stone Lined Fibre Derby

PAT. PEND.

Will Not Dent, Crack or Lose Its Shape. Endorsed and Used by

GLENN MILLER and PAUL WHITEMAN

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and its resultant momentary effect on his playing was by far the greatest hindrance to his playing now. And they reversed the sentence of the New York hospital.

Decision Reversed

"The hell you can't play!" they told him. Go on home and get out your instrument and pluck it to your heart's delight. In effect, they added, "and don't let nobody give you none of that jazz about you can't ever play no more. That's all—how do you hepcats say?"—iekie jive!"

Which was certainly heartening verbiage. When he learned he could play in spite of several eastern medical opinions to the contrary, he got himself a job at his old stand, WJJD. That was just two months ago.

The boys over at Columbia-WBMB got wind of his being back in the jazz, and Caesar Petrillo brought Les over onto a job on the staff. Les is now featured with a quartet along with the band under Petrillo's (that's Jimmy's brother) direction, every afternoon at 4:45 Chicago time.

And now Ben Bernie, on his five times a week Wrigley show from the same CBS studios in the Chi Wrigley building, using local staff men in "his" band, is also spotlighting Les, who incidentally is playing as much if not more guitar than he ever did with Waring.

Moral? If one M.D. diagnoses you as a dead dodo, try another one. Sooner or later you'll find one who'll agree that you're still good for a few kicks.

Muggsy Upheaval-

(Jumped from Page 2)

Brown were married in Boston early last month.

Regular Spanierites still with Muggsy are Dave Bowman, Nick Caiizza, Clarence Willard, Vernon Brown, Frank Bruno, Ben Goodman and Art Eisendrath, road manager.

Arcadia Opening Indef

Consolidated Radio Artists still books the band, and at press time Oct. 15 had been set as opening date at Arcadia. Hugh Corrigan is the Arcadia manager.

A deal also was pending for putting the Spanier crew on wax. Decca will probably make the first records by the full band, it was said. Muggsy's previous discs (a small "ragtime" group) were all for the Bluebird label.

Spanier's band, now about six months old, has been on the road almost since its inception. The Arcadia job will mark the famous trumpet player's first New York location with his present outfit.

Lombardo Back To Old Spot

New York—For the umpteenth time, Guy Lombardo and his band returned to the Grill Room of Hotel Roosevelt in Manhattan this week for an all-winter engagement. Lombardo spent most of the summer racing his speedboat and winning trophies. The band still records for Decca.



CHARLIE MASTER World's Greatest White-face Drum Clown Recommends Ludwig & Ludwig Drums

He's one of the fun favorites in smart night spots, in vaudeville, wherever gay entertainment is the thing; the funniest white-face drum clown on earth. His audiences greet him with an enthusiasm exceeded only by Charlie's enthusiastic praise of Ludwig and Ludwig drums which he has used exclusively for years in his capering drum performances throughout America. Success in drumming, standard or popular, serious or amusing has an affinity for Ludwig and Ludwig drums, praised for their fine performance, acknowledged everywhere the tops in drum quality. Charlie Master recommends finest drums, if you want to keep company with the world's finest drummers. Send today for the latest general catalog of Ludwig and Ludwig drums and percussion instruments. Switch to Ludwig now.

Four Celebrities Unite in Big Camp Show

At a recent show at Monmouth Training Camp, Charlie Master, Gypsy Rose Lee, Bill Robinson and Benny Fields gave a riotous performance that brought down the house. Afterwards, Charlie wrote to Ludwig & Ludwig, "The Soldiers at Camp are raving about my Ludwig drums. They are the 'tops'." 3442

LUDWIG & LUDWIG, Inc.
1611-23 N. Wolcott Avenue
Dept. 1051 Chicago, Ill.

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; i—theater; cc—country club; GAC—General Amusement Corp.; RKO—RKO Radio Pictures, Inc.; NYC—New York City; MCA—Maurice Corporation of America; 745 Madison Ave., NYC; William Morris Agency, 1210 Sixth Ave., NYC; Frederick Bros. Mus. Corp., 2307 RKO Bldg., New York, N.Y.

Bandleaders may list their bookings free of charge, merely by writing *Down Beat* two weeks before each issue.

A

Albert, Dick (Wits End) MB, Fla., nc
Abbs, Vic, Californians (Book-Cadillac) Detroit, h
Adamson, H. B. (White Swan) Watsonville, Cal., b
Anew, Charlie (Fred. Bros.) Chgo.
Adkins, Max (Stanley) Pittsburgh, t
Albert, Don (WBBN) NYC
Albert, Don (El Chico) NYC, nc
Alfonso (Park Central), NYC, h
Ali, Bardi (Lexington Casino) Phila., nc
Allen, Bob (GAC) NYC
Allen, Kellys (Maurice) NYC
Alpert, Michael (Maurice) Boston, nc
Amisung, Jack (Baker) Mineral Wells, Tex.
Amisung, Al (Cafe Society Uptown) NYC, nc
Amrine, Bill (Golden Pheasant) Austin-
ton, Tex., b
Anderson, Bob (Baken Park) Rapid City, SD, b
Andrews, Gordon (Club 18) NYC, nc
Angel, Pete (WXYZ-WBBN) Detroit
Anson, Bob (Vista) Pitts., b
Anthony, Don (Noble Rd. Club) Cleveland
Armour, Wally (CFR) Toronto
Armstrong, Benny (KDKA) Pittsburgh
Armstrong, Bob (WBEN) Buffalo, NY
Armstrong, Louis (El Dorado) Cal., b
Arnold, Bill (MCA) Chgo.
Arnold, Billy (Neil Deighans) Camden, NJ, nc
Arnold, George (Hillside) Allentown, Pa., h
Arthur, Zina (Maurice) N.J., b
Astino, Al (Avalon) Club, b
Athins, Boyd (Plantation) Chgo., nc
Augustine, Augie (Club La Valle) La, Cal.
Auld, Aggie & Jimmy McKenzie (Eldorado Club) Cleveland, O., b
Austin, Harry (El Dorado) Buffalo, NY, nc
Avioli, Bill (Reno Club) Houston, nc
Ayres, Mitchell (Blue Gardens) Armonk, NY, nc

B

Bauer, Morgan (NBC) Wash., D.C.
Bailey, Dick (Long Tavern) Wash., DC, ne
Bailey, Tom (Springhurst) Lexington, Ky.
Baker, Buddy (WFIL) Phila.
Baker, Dick (WJJD-WIND) Chgo.
Barker, Art (Wick) NYC
Barker, Art (Vista) NYC, b
Barker, Bill (WHDN) NYC
Baquet, George (Wilson's Cafe) Phila., ne
Baraja, Don (Eliseo (La Fiesta) Chgo., ne
Barbara, Val (WRVA) Richmond
Barbie, Roy (Tip Top Club) Bayside, LI, ne
Bardo, Bill (Lowry) St. Paul, Minn., h
Bargy, Roy (CBS) NYC
Barker, Art (Wick) NYC
Barker, Melody (Mill Chgo., b
Barnes, Ralph (Mills) Chgo., b
Barnett, Arne (New York) Chgo., nc
Barnett, Charlie (MCA) NYC
Barnett, Jimmy (Vic Schreder) Omaha
Barney, Eddie (Maurice) NYC, nc
Barras, Louis (Moulin Rouge) NYC, nc
Barrett, Hughie (Tavern-on-the-Green) NYC, nc
Barrie, Dick (Donahues) Mtview, N.J., nc
Barrie, Blue (Edison) NYC, h
Barron, Channing (Villa Sunset) Lake Susquehanna, Blairstown, N.J., nc
Bartha, Alex (Steel Pier) Atl. City, NJ, b
Basic, Count (Cafe Society Uptown) NYC, nc
Bauer, Tommy (Coleman's Bar) St. Paul, Minn., nc
Bechet, Sidney (Camp Unity) Windgate, N.Y., nc
Beck, Freddy (WJJD-WIND) Chgo.
Becker, Bubbles (Washington Merry-Go-Round) Pitts., nc
Beckner, Denny (Trocadero) Henderson, Ky., nc
Benson, Flip, Harlem Aces (Club Seville) Grand Rapids, Mich., nc
Bentz, Bernie (On tour) Northern Cal.
Benz, Wil (Vista) NYC
Bentley, Fred (WJJD-WIND) Chgo.
Benton, Bert (MCA) NYC
Beverly Twins (MCA) NYC
Blair, Lloyd (KTR) Phoenix, Ariz.
Blizard, Al (Valley Inn) Worthington Valley, Md., nc
Blood, Ray (Meets) Pittsburgh, NY, nc
Blue, Kenny (Fair) Hillsdale, Mich., 9/27 wk
Bonds, Neil (Ciro's) Hlwd., Cal., nc
Boone, Lester (Door) Clubhouse, LI, nc
Borden, John (Casa) Onset, Mass
Borr, Mischa (Waldorf-Astoria) NYC, h
Bostic, Earl (Smalls Paradise Club) NYC
Bowman, Benny (Club Trianon) Alpena, Mich., nc
Bowman, Charles (Wivel) NYC, r
Bowman, John (WCKY) Cinci.
Bradley, Will & Ray McKinley (Sherman Panter) Rm Chgo., b
Brant, Vincent (Congress Glass Hat) Chgo., h
Brandwynne, Nat (Versailles) NYC, ne
Briese, Lou (Chez Paree) Chgo., nc
Bring, Lou (CBS) Hlwd.
Bryant, Slim (KDKA) Pitts.
Bunts, Howard (Main St. Club) Detroit, ne
Burgess, Toots (Sheraton) Boston, h
Burkhardt, Johnny (Silver Slipper) Louis-
ville, Ky., nc
Burns, Gil (Glenwood) Balt., nc
Burton, Benny (WJAS) Pittsburgh
Bush, Eddie (Seven Seas) La, Cal.
Busey, Henry (Edgewater Beach) Chgo., h
Butler, Charlie (Trocadero) Wichita, Kan., nc
Butler, Fletcher (Chicago) Butterfield, Erskine (WPS) NYC
Byrne, Bobbie (GAC) NYC

C

Cabin Boys (New York Bar) Green Bay, Wis., nc
Caceres, Emilio (WOAI) San Antonio
Calloway, Cab (Paramount) Atlanta, O., t, 10/3-6
Candem, Eddie (Crooked Lake) Averill Park, N.Y., b
Canay (Rhumba Casino) Chgo., nc
Carey, Dutch (South) Pt. Huron, Mich., h
Carlisle, Una Mae (c/o Barney Young) NYC
Carlen & Whitney (Palm Grove) Cedar Grove, NJ, nc
Carlos, Don (Marlborough Grill) Winnipeg
Carper, Bud (Club La Vida) Casper, Wyo., nc
Car, Bill (Hagerstown Grille) Hagerstown, Ind., b
Carroll, Irv (Jack Dempsey's) NYC, r
Carter, Benny (On tour) Gale, Inc., NYC
Carver, Jack (Brown Betty Tavern) Dearborn, Mich., nc
Casa Loma (Tote) Pole) Auburndale, Mass., b
Casino, Del (St. Anthony) San Antonio, Tex., nc
Cass, Deuce (L & L Cafe) Chgo., nc
Cass, Allyn (Hennings, Minn.)
Castellanos, Don Jose (Cuban Village) Chgo., nc
Caswell, Ozzie (Rainbow Room) NYC, nc
Cavalle, Carmen (High) Wash. DC, b
Cave, Dave (WKBW-WGR) Buffalo, NY
Chestor, Joe (Log Cabin Inn) Armonk, NY, nc
Chiesta, Don (Ye Olde Cellar) Chgo., nc
Childs, Reggie (Fred. Bros.) NYC
Christensen, The (Blue Mirror) Balt., Md., nc
Christian, Charley (Avalon Club) Tuscon, Ariz., nc

Christian, Milton (Hiwad Beach) Hlwd., Fla.
Christie, Jimmy (Dempsey-Vanderbilt) Miami, b
Clark, Bill (Kitty Davis Airliner) MB, b
Clarke, Buddy (Park Central) NYC, h
Clinton, John (Elks) Adelton, NY, r
Clinton, (Rainbow Room) NYC, nc
Clinton, Larry (GAC) NYC
Coates, Ray (University Club) Boston, b
Coche, Joe (SS Potomac) Wash., DC
Cochrane, Tom (Pirat) Den., Cal., b
Coddona, Cornelius (Casino Russe) NYC
Wildwood, NJ, nc
Coleman, Emil (Piping Rock Cl) Saratoga Springs, N.Y., b
Collins, Bernie (Newmans Lake House) Saratoga Lake, NY, h
Collins, Harry (600 Club) Miami, nc
Corse, George (Schoeder) Milwaukee, h
Courtland, Fred (Stevens) Chgo., b
Courtland, Fred (Stevens) Chgo., b
Cox, Al (SS. American) Detroit
Cox, Charlie (Commodore Ferry) Toledo, O., b
Craig, Carvel (Del Monte) Del Monte, Cal., b
Creash, Bob (Ice's Silver Grill) Blooming-
ton, N.Y., nc
Crosby, Bob (Trianon) Southgate, Cal., n
Cronin, Frank (Springbank Pk) London, Ont., b
Crotz, Xavier (Paramount) NYC, r
Cullen, Tommy (Jermyn) Scranton, Pa., b
Curbello, Fausto (Riviera) Ft. Lee, NJ, nc
Curbello, Herbert (La Martinique) NYC, ne

D

Dale, Ray (Allen) So. Whitley, Ind.
Daly, Duke (Shubert) Providence, R. I., b
D'Amico, Nick (Essex House) NYC, b
Danford, Danny (Oglethorpe) Savannah, b
Davis, Eddie (LaRue) NYC, r
Dennis, John (Seat) (Orpheum) Sioux City, Ia., b, 10/6-9; (Pep) Omaha, ne
Davis, Lawson (Swanee) Miami, ne
Davis, Phil (WHL) Cincinnati
Dawson, Dolly (Flatbush) Brooklyn, N.Y., t, 10/19 wk
DeAngelis, Nick (Essex House) NYC, b
DeAngelis, Pedro (Palmer House) Chgo., b
DeMarco, Isobel (L'Aiglon) Chgo., b
DePardo, Tom (F. Worth) Tex., h
DePardo, Tom (F. Worth) Tex., h
Donahue, Bob (Shahriehan) Boston
Dorsey, Jimmy (Hillside) Allentown, Pa., h
Dorsey, Tom (Mallard) Hlwd., b
Dorsey, Tom (Meadowbrook) Cedar Grove, N.J., nc
Derrick, Frank (Club Trocadero) Detroit
DeSanta, Sandy (Palomar Supper Club) Vancouver, BC, can.
Diamond, Fred (Pep) House) Chgo., b
Diane, Carl (Cafe de Paris) Boston, r
Dibert, Sammy (Wonder Bar) Detroit, nc
Dicker, Del (SWS) Pittsburgh
d'Pardo, Tom (F. Worth) Tex., h
Dobro, Eddie (Maurice) NYC, b
Doherty, Orrin (Colony) Cl. Pt. Huron, Mich., nc
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Diamond, Fred (Pep) House) Chgo., b
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Dibert, Sammy (Wonder Bar) Detroit, nc
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Prima on Wax as He Stages Real Comeback

New York—Louie Prima's startling "comeback" after a year or so of hitting the road has a lot of people in the East talking. Item number one in Prima's return to the Big Time is his recording contract with Okeh. On his first date two weeks ago the New Orleans trumpeter made *Tica Tee Tica* to a novelty; *Jersey Bounce*, *I'm Sorry I Made You Cry and Forget Me*. They'll be out soon.

Prima, still blowing a wild trumpet and singing a la Armstrong, has additional vocal strength in Lily Ann Carol and Jack Powers. Prima at press time was worried that the army would snare Powers, however.

Louie's complete personnel: Fatty DiPietro, Bouji Kenyon, Max Gussak, trumpets; Steve Mace, Bill Seeman, Don Jenkins, trombones; Rollo Reid, Joe Cella, altos; Eagle Westerfield, Charlie Leeds, tenors; Frank Frederico, guitar; Jimmy Vincent, drums; Tony Carlo, bass, and Sol (Foo) Marcus, piano.

Tom Dorsey, Shep Fields In Carnival

New York—Milton Pickman will take the Madison Square Garden "Dance Carnival" out on the road next month, opening at the Cleveland Auditorium Nov. 3 with the works of Tommy Dorsey and Shep Fields as the attractions.

RCA-Victor, makers of Victor and Bluebird records, is underwriting the undertaking and putting up the bankroll for its operations. Pickman, former Larry Clinton manager, is being assisted by Ira Mangle.

The "carnival" will be operated as a test for the first two weeks. If the opener at Cleveland and following engagements are successful it will continue for at least a 9-month period, with other Victor-Bluebird bands taking the place of Dorsey and Fields.

All the props used in the Garden last spring will be carted around, including a huge silk "ceiling," 60-foot palm trees, a waterfall, and other equipment. Idea is being sponsored by the disc company strictly for its promotional value, figuring the exploitation and publicity will help sell records.

Two Les Brown Men Marry

New York—A few days before Les Brown left New York to open at the Blackhawk in Chicago's Loop, two of Brown's men were married. Ralph Young, vocalist, became the husband of Muriel Schwartz, non-professional. They were wed in New York.

Wolfe Tayne, tenor sax star with the Brown men, was married to Sylvia Chulew in Mamaroneck, L. I. Both took their brides with them to Chicago.

Eddy Duchin on N.Y. Location

New York—Eddy Duchin, back after an engagement in South America, opens this month at the Waldorf-Astoria Hotel here for a run through the fall and part of the coming winter. Eddy's been playing theaters since his return to the States.

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Dorsey 'Bake Turns into Fistic Fracas

(Jumped from Page 1)

York Sunday Enquirer which contains "the sheet," an important element in determining "hit" tunes. The words between Goodman and Griffin broadened into more and soon pokes were being traded, with Harry reportedly doing all right.

Then Joe Griffin, another *Enquirer* Griffin, got interested. At this point Frank Sinatra, Dorsey vocalist, became irritated. Followed more fists. It was alleged that Sinatra took care of himself and one or two other guys nobly, in fact so well that he and Hank Sanicola (Witmark man going with TD) had to carry one of his victims out and down to the street.

But no sooner had Frankie brushed his hands and straightened his tie than he was trailed back upstairs by his victim, who resumed his orneriness, whereupon Tom Dorsey himself had to polish the gentleman off. Jack Bregman of Bregman, Voco and Conn was among the more casually interested celebrants.

Monroe Grabs Harry Jaeger

New York—Harry Jaeger, Chicago drummer formerly with Benny Goodman, who recently completed his "waiting out" time and got a local 802 card, joined Vaughn Monroe's band 10 days ago.

Jaeger succeeds Hal Burman. Irving Goodman, trumpeter formerly with his brother Benny's band, also is a member of Monroe's combo, currently at Hotel Commodore.

Astor Music Is Pastor's Firm

New York—Tony Pastor became an official song publisher two weeks ago when his Astor Music Corp. was chartered to conduct a publishing firm in Manhattan. Tony has 27½ shares of the firm, Charlie Trotta, his road manager, also has 27½ and Ann Richardson, of CRA, which books the Pastor band, was listed as owning 20 shares.



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Musicians headquarters in Chicago
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WRITE FOR BOOKLET Peter M. Curio, Manager

Leggy Lovely perched on a couch watching Andy Kirk's band give with the jazz at the Famous Door, New York, is brunet Linda Keene, who on Sept. 11 returned to the Door for her second engagement as a solo singing act. Linda got her early experience with Jack Teagarden, Red Norvo and Muggsy Spanier. She is sharing the spotlight with Kirk's Clouds of Joy at the noted 52nd street niterie. *Pic by Harris.*

Threat of Strike Hits Theaters

(Jumped from Page 1)

AFM. But a final decision is yet to come.

Bands already affected by the Warner cancellations include Tiny Hill, Lou Bresne, Leonard Keller, Jimmy Joy and Henry Busse, all in the Midwest, and at least a dozen others in New York. Pit men are not affected inasmuch as theater owners agree they are employees and that the theater should pay their S. S. taxes.

Whether niteries, radio stations, ballrooms and hotels will soon be drawn into the battle isn't known.

Most of them must use live music. But theaters can get along on straight films, or vaude units, without live musicians.

From the start of the social security wrangle the AFM has warned leaders not to pay taxes. But many of them salt away the monies anyway in case the final decision goes against them. Thousands of dollars are involved with every band.

After the Warner execs balked at the new contract form, leaders of other theater chains reacted similarly. By Sept. 17 Petrillo was said to have flatly called for a walkout of musicians playing all theaters. But a few hours later he rescinded his decision and set Sept. 24 as the deadline. *Down Beat* went to press with this issue Sept. 22.

Coupled with the AFM's trouble



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with two of the three major radio webs, the AFM was the center of interest last month. Petrillo encountered contract-renewal difficulties with Mutual and the NBC red networks because two stations affiliated with those networks refused to sign new contracts covering employment of musicians with AFM Locals, at WGRC, Louisville, and WSMB, New Orleans.

The Louisville local wants the station to add an additional six musicians. Station WGRC claims

the men are not needed and would cost \$10,000 a year. Similar situation exists at the New Orleans (NBC) station.

Importance of the theater strike threat could hardly be minimized. Several hundred bands play theaters regularly, and of that number possibly 50 are famous "name" orchestras. A strike would create serious legal difficulties, mixed-up booking schedules and many other entanglements for leaders.



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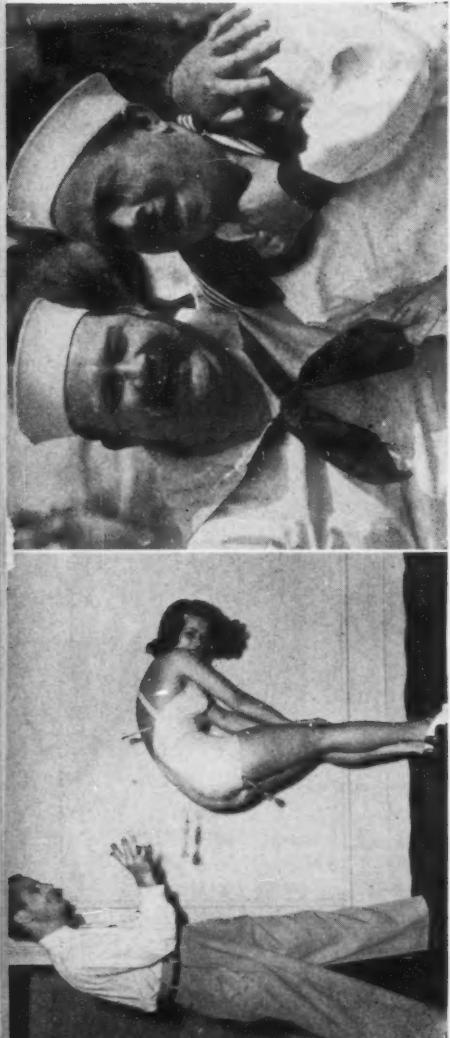
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CHI COPS KILL SPIVAK'S OPENING DOWN BEAT

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See Story on Page On



Two Over-age Destroyers shown above were moored at Mare Island, San Francisco, in 1917 during the last killer to end all killers. These super dreadnaughts were not among those sent to Britain recently as they were busily engaged in music maneuvers here at home. They are Paul Whiteman and Henry Busse. Paul is back in Frisco this month and Busse is docked at the Edgewater Beach hotel here in Chi.



She's In the center of things at Detroit's Congo club and rightfully so for as you've guessed by now she's none other than the Maxine of Sullivan. The chummy chaps on left and right respectively are Howard Jeffries, brother of Duke Ellington's Herb Jeffries, and Leonard Reed, leader and emcee at the Congo. Maxine recently left Benny Carter. Ray Rising made the shutter flutter.

Alpine Alacrity is shown by Lynn, Lee, and Lou of the Ray Noble troupe during a day away from the Palladium ballroom in Portland, Oregon. They were acclaimed by the Portland Trails club for climbing up Mt. Osborne, a 135-foot pile of sawdust used for power by the Portland Electric Co., and will receive a big hug from the *Down Beat* Quail club for climbing down again.



Getting Set for anything but their Friday matinee MBS web shot is the gang at right under the misguidance of their leader, Bob Tredler. Bob, left and down front on piano, is giving the down beat for this ham session to Joe Johnson, fiddle; Seymour Duggan, guitar; Cecil Reed, trumpet; George Poole, clar.; Maurie Stein, bass clar.; Roy Graham, drums; and Dmitri Shnukowsky on bass. An Ed Feeney shot.

Long on Brains are these whizzy quiz kids pictured at left with fiddler Johnny Long. The kids from here to here are Jack Laeal, 14, years; Betty Swanson, 13; Gerald Darro, 9; Richard Williams, 11, and Claude Brenner, 13. "We believe Mather Long is a thinker, too," lisped young Gerald as this shot was snapped by Harold Stein.



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